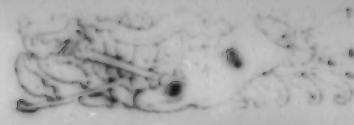




THE NEW YORK



DRAMATIC MIRROR.

VOL. XXVI., No. 64.

NEW YORK: SATURDAY, AUGUST 29, 1891.

PRICE TEN CENTS.



GRACE HUNTINGTON.

From photo by Ladd.

AT THE THEATRES.

Union Square—The Black Masque.

Leon	E. J. Henley
Burdanias	Mary Collier
Queen	Eliza Lander
King	Henry Lynn
Queen Fortunetta	S. A. White
Bonette	Lillian Barnes
Mother Carmella	Douglas Douglass
	Pamela Davidson

The Black Masque is another case of disappointment. The play had been announced with such a flourish of trumpets that the audience that gathered at the Union Square last night really expected to witness a novel and interesting representation. Instead, they were treated to a vaude, wandering play, interrupted at one point by some "variety" specialties.

Neither the spectacle of Mr. Henley, who permeated the whole show with carelessly cultivated eccentricities of a it-were genius—trying to pump up histronic steam without the machinery and fuel necessary to do it, nor the exhibition of some celebrities of the prize ring and wrestling arena locked in a prolonged and perspiring embrace was calculated to mitigate the distress of a particularly hot night spent in an exceptionally stuffy theatre.

However, the majority of the auditors were professionals and they treated the performance with good-natured cordiality, applauding Mr. Kirwan and Mr. Henley with charming impartiality. They were unable, however, to restrain their mirth at Mr. Collier's singular grimaces during a scene in which Mr. Henley makes love to Miss Arthur and the consequence was that Mr. Henley, presumably in a huff, declined to take the call that went out to him after the act—which did not much matter as he had done nothing whatever to deserve it.

Fortunately, the story of The Black Masque was given in the house-hill, otherwise—in account of the distractiveness furnished by the wrestlers and dumb-bell lifters and, chain-snappers—there would be some difficulty in telling our readers what the play was about.

It appears that Queen Fortunetta, of Frosperia, during her coronation festivities, falls in love with Leon, captain of the mountain guard. He is popular and she ennobles him to please her subjects. A plague breaks out in an adjoining country, and Leon is sent on a mission to arrest its advance, meanwhile delaying his departure to keep a rendezvous with the Queen, whose other suitor, Burdanias, fights a duel with him and gets a wound.

During Leon's absence Burdanias slanders him and persuades the Queen that he has betrayed her confidence. She further charges Leon's mother with witchcraft, and she is condemned to the stake.

But Leon returns and at a masquerade, impersonates the king of the plague. The Queen discovers Burdanias' treachery, exiles him, and bestows her hand on Leon.

There is slight material in this for a romantic drama. Benefit of the semi-variety exhibition that is dragged into it, and produced with more care, it might have been tolerable.

Even making due allowance for the destructive element of the interpolation in question, Mr. Giles' work is not entitled to commendation. His dialogue is cloudy and eccentric. Metaphor of a misty description abounds in it, but there is no a genuinely poetic thought or sentence in the entire text. Bathos there is in plenty, besides wild plunges from attempts at fourteenth century exaltation of language to uncompromising chunks of *fin de siècle*, commonplace and colloquialism. There is a plentiful lack of action, and the principal "situations" are neither dramatic nor even theatrically effective.

The truth is sometimes harsh, and it seems especially so in the case of Mr. Giles, who is a clever journalist, an ambitious dramatic writer, and a manager distinguished by the spirit of courage and enterprise. Nevertheless, he must needs swallow the unpalatable fact that his Black Masque is defective in nearly every quality that goes to make an artistic and successful play.

The piece was rather shabbily mounted, although much splendor and completeness had been promised in that direction. The costumes were far from picturesque or pleasing; the scenery was suggestive of the stock-room. The Prosperian army seemed to be limited to a quartette of consummate men, armed with knights templar swords.

At the close of the third act, when Miss Arthur had given a capital bit of acting and Mr. Henley had smashed a real door into splinters with a real axe, there were several calls, including one for the author.

Miss Arthur's delicate and skilful treatment of the bad part of the Queen was the one striking feature of the performance. She is a clever woman, possessing that rare quality—sensibility. Her voice is musical and flexible; she has beauty and grace. Notwithstanding the vacuity of Mr. Giles' lines she managed to invest them with something approaching significance and force. We

shall be surprised if Miss Arthur does not become a metropolitan favorite when she gets an opportunity.

Mr. Henley as a steely diet grows flavor less. His "nerves" are annoying. His desperate efforts to dominate the scene when he should subordinate his personality, his eternal anxiety, to be "doing something" when repose is clearly indicated; his strained, false readings, his grunts and convulsive gestures in weak yet obvious imitation of Irving are less amusing than might be supposed.

As Leon, Mr. Henley reminded us as usual of one of those toy spiders that vibrate in every wire limb on the slightest provocation. He strove to be intense, but he succeeded only in being grotesque. That sort of thing passes for good acting with persons who admire the bizarre and whose observations are merely skin-deep. To others it is finer than not a nuisance and a bore.

Mr. Collier was earnest, but conventional as the jealous Burdanias. Mr. Lander was a handsome and dashing young lieutenant of the guards. Mr. Lynn was probably engaged to play Orlando on account of his legs. They supplied the only comedy there was in the performance. Pamela Davidson as Mother Carmella delivered her seer-like speech in Act One with considerable power.

Two very distressing skirt-dancers, who ought to be in Mr. Eddie Collier's primary class, pleased the Prosperian populace much more than they pleased the audience.

Windsor—The Fire Patrol.

Romantic drama in five acts, by James W. Harkins, Jr. Produced Aug. 24.

Jack Dallas	W. W. Buttner
John Mason Morgan	J. Harkins, Jr.
Dave Armstrong	George Suydam
Dicks Merrifield	George Scott
Allen Westford	George Rose
Lient. Fred. Ames	Clara Daventry
Lushington Stageract	Alfred Macdonell
Neenie Littimer	Alice Endress
Harry Norcross	Annie Clifford
Kitty Dallas	Rose Coghlan
Jerry Carter	John T. Sullivan
Renee Whittingore	Edward Peper
Penelope Whittingore	Helen Russell

We were to say that the illusions in The Fire Patrol, at the Windsor on Monday night, did not deceive us, we would probably be rated as hypercritical by the audience that did not much matter as he had done nothing whatever to deserve it.

Therefore, we will take the point of view of the majority and say that the production is rich in hair-raising scrapes and tear-producing pathos.

The plot deals with a batch of people who are inexplicably complicated by reason of the virtues and vices that flesh is heir to. Devilwood is the scene. The villain has wronged the heroine, and will not marry her. The friend who loves her, mainly but in vain, eavesdropping when the heroine tells all about it and, of course, there is a penalty to pay, in which "shouting irons" and oaths figure.

The scene shifts to New York city. All the characters have reassembled. They do not recognize each other, however, as they have changed their names, and, in some cases, their personality.

There are more angry words interchanged between the good people and the bad people, and then, somehow, after another act, vice versa, the wall and virtue sings a psalm.

There is realism in the form of a stamp mill in operation. The hero is thrown under a stamping piston by the villain and is about to be crushed to jelly, when, we are glad to say, he is saved. There is more realism in the form of a fire patrol in full movement.

The cast was well balanced, no one of them acting better than the others.

Standard—Fleurette.

An operetta-comedy from the French. Libretto by Charles A. Demars and Edgar Smith. Music by Emma R. Steiner. Produced Aug. 24.

Fleurette	Lannie Scott
The Duchess	Marie Louise Day
Victorine	Bebe Vining
Madam Pumpernickel	Marie Sanger
Collardean	Edward M. Favor
Marcel	Edward Webb
The Baron	Fred. Bornemann
Cesar	Thomas Gause

Nobody questions the musical talent of Emma R. Steiner, but a comic opera that shall endure requires something more than popular jingles interspersed with sentimental ballads, which are the principal ingredients of Fleurette, the "operetta-comedy" that was produced at the Standard on Monday night.

The orchestration shows the artistic hand of a competent musician, and at times, notably in the concerted numbers at the close of the first act, it is above the average of comic opera scores.

The libretto is founded on an old-fashioned plot that has done service in many an operatic entertainment heretofore. Marcel, a youth of noble lineage, loves Fleurette, a pretty flower girl. The said youth, of course, possesses a tenor voice, and warbles love ditties on the slightest provocation. Fleurette is supposed to sing as sweetly as the nightingale. In the present instance her singing was the least of her qualifications to charm low-born swains to declare their unbounded admiration of her personal charms. Mamie Scott, who assumed the role of Fleurette, possesses more than the usual vivacity of the average stage ingenue, but her voice is decidedly attenuated.

Marie Louise Day, who played the Duchess,

is more fortunate in her vocal equipment, and sang the numbers allotted to her with artistic effect.

Marie Sanger, who appeared as Madam Pumpernickel, is a woman of ample figure. The role is supposed to be comic. Miss Sanger did not offer anything that was eccentrically funny.

Ed. M. Favor, on the other hand, who portrayed the rôle of Collardean, the innkeeper, was decidedly droll, and proved himself a good singing comedian.

Frederick Bornemann made a hit in the part of the Baron. He possesses a splendid bass voice. His comedy work was of the Italian buffo style, and was quite in keeping with the eccentricity of the vain old gallant he was depicting.

Edward Webb has an acceptable tenor voice, but he often sang so flat that it was really painful.

The chorus was large and very well trained. The minor roles were entrusted to competent people.

The scenery was painted by John H. Young. The first act represents a street in a town of France. The second act is a large ball-room.

The principals of high and low degree get so involved in amatory entanglements in the first act, that they are compelled to adjourn matters to the students' ball of the second act in order to straighten out their respective love affairs in masks and dominoes of various hues. After the various scenes have been settled, and the ladies have got even with their faithless lovers, and vice-versa, all ends happily, and the curtain is rung down on a grand finale of vocal rejoicing.

Park—Dorothy's Dilemma.

Fascial comedy in three acts, from the German of Von Moser, by Leopold Jordan. Produced Aug. 24.

Earl of Dunbarton	William Redmond
Maries Patterson, M. P.	Thomas Whiffen
Frederick Jack Scyles	John T. Sullivan
Adie Brief	Edward Peper
Johns	John S. Marble
Mrs. Patterson	Helen Russell
Lady Alma	Lelia Wolstan
Antoinette	Adèle Palma
Dorothy Baring	Rose Coghlan

Rose Coghlan and her company of eight supporting players appeared last Thursday night at the Park Theatre in a faccial comedy adapted from the German of Von Moser by Leopold Jordan.

A friendly audience, composed in good part of actors and managers who had not yet taken to the road, was present to applaud an old friend in a new part.

It is the distinction of Miss Coghlan to have appeared before New York audiences in the repertoire of modern and old English comedy, and by right of her physical and mental exuberance and her *savoir faire* in everything relating to her art, she has won the approval of the critics as well as of the public.

In Dorothy's Dilemma she does not augment her reputation. This is not because the actress has deteriorated, but because the play is not worthy of her.

The central idea of a young girl's masquerading as her lover in order to spoil an old earl's opinion of the gallant, and thus win the young man for herself, while the girl for whom he was intended gets the man of her heart's choice, is novel. If this idea were dexterously fashioned into a play, contrasted by well interwoven sub-plots, and made vigorous by smart dialogue and brisk action, it would be a happy addition to Miss Coghlan's programme of plays.

Dorothy is in temperament a modern Lady Gay Spanker. She does what she chooses, and when she chooses to don the uniform of an officer and adorn her lip with a false moustache, we are so lost in admiration at the spectacle of Rose Coghlan turned man that we accept anything that she does with or without salt.

The particular dilemma is that Dorothy, disguised as her lover, Lieut. Jack Styles, is spending a night in a summer house, and is about to go to bed, when the real Jack appears, and, thinking he has come upon a brother officer, proceeds to make merry with wine and cigars to the discomfiture of the impostor. After a while Jack Styles decides to go to bed, and takes off his collar and coat in preparation thereto. Driven to desperation Dorothy reveals her secret, whereupon Jack replies that he is a gentleman and proceeds to help her mount a horse, man fashion, and ride away from her dilemma.

In the last act the Earl realizes that love is stronger than an old man's whim, and for gives and forgets.

The comic business is furnished by the flirtations of an old member of parliament who trifles with a pretty maid and executes a "fling" with her to piano accompaniment, while the stage waits.

Miss Coghlan, as has been implied, made Dorothy as captivating as she could be made. The actress wore several bewitching gowns and she got astride the thousand-dollar horse without trepidation.

John T. Sullivan's Jack Styles was a manly and spirited English officer. William Redmond's Earl was colorless. Thomas Whiffen again demonstrated, as the member of parliament, that he is an excellent comedian.

Helen Russell played the part of the M. P.'s

wife in her usual acceptable manner. Lelia Wolstan was a petulant Lady Alma, and Adèle Palma made a hit maid.

Barclay—Cruiskeen Lawn.

Romantic drama in three acts, by Dan M. Murphy. Produced Aug. 25.

Dublin Dan	Paddy Murphy
Silas Stone	H. P. Keen
Wise Kelly	Robert Sheridan
Gill Riley	W. H. Gotts
Paddy Miles	J. Carr
Mr. Carney	Nell Keen
Kate Carney	Maggie Island
Mrs. Kelly	Eva Wheeler
Neil Carney	Little Katie Murphy
Nora Maguire	Frank Kilday

Cruiskeen Lawn, which is Irish for a jug of whiskey, was the title of the play that opened the season at Jacobs' Theatre on Saturday evening.

The piece receives its name from the fact that various valuable papers are hidden in a crumpled, which plays an important part in the development of the plot.

The play is typical of its class, dealing with evictions, cruel landlords, etc., and while its heroines are much overdrawn, it certainly pleased the large audience on Saturday evening, and very probably will fulfil its mission as a money-maker on the road.

Dublin Dan, a faithful servant, finds his master, who was supposed to be dead, in America and, finally, through his singular ability to be in the right place at the right time, he saves the family estate from the clutches of Silas Stone, a villain of the sort that does not hesitate to kill a man in order to stop his tongue. The comedy element is better than the average in plays of this class.

Paddy Murphy as Dublin Dan, the hero, played the part in a vigorous style, and sang his songs so as to win numerous encores.

Especially good work was done by W. H. Mason as Paddy Miles, the low comedy part. Nell Keen, Eva Wheeler, and Maggie Island were competent in the parts assigned them.

H. P. Keen as Silas Stone was a conventional villain, but he succeeded in rousing the animosity of the "gods," who rewarded him with plenty of hisses. Little Katie Murphy was bright and clever in the small part of Little Neil Carney.

The scenery was particularly effective. It was almost Sunday morning when the final curtain fell, but

ton, and Fred Bedford was dignified as the father.

L. P. Hicks slightly exaggerated the role of Jean's father, but his performance was acceptable.

Lillian Schowelin was interesting as Edith Mathews, and Carolyn Elberts did justice to the part of Grace.

Tony Pastor's—Variety.

At Tony Pastor's Theatre appeared the usual array of variety talent before a large audience last night.

Among the new faces this week are Whitley and Shepard, Louise de Luise, character change dancer, the Ali Brothers, acrobats, Petrie and Elise, Heffernan and Ward, Charles Fostelle and Major Burk.

Frank Bush and Isabelle Ward appear again in their specialties, and Lottie Gilson is still proving herself the little magnet that she is called on the hills.

By Other Masters.

The first performance of *Indigo* at the Casino is announced for this (Tuesday) evening.

The production of *The Khedive* at Niblo's is set down for Thursday evening.

Proctor's Theatre will reopen on Saturday night with Mr. Wilkinson's Widows.

The run of *The Tur and the Tartar* at Palmer's will close one week from next Saturday night. Marie Wainwright, in Amy Robart, will follow.

There is no interruption of the prosperity of Wang at the Broadway.

Jane is in its fourth successful week at the Madison Square.

The only Leon was added to the cast of *A High Roller* at the Bijou on Monday evening. A new libretto by Archie Gordon is to be tried at one of the closing performances this week.

Richard Mansfield continues to appear at the Garden Theatre in his repertoire of successful plays, including *Prince Karl*, *Don Juan*, *A Parisian Romance*, *Beau Brummell*, and *Dr. Jekyll and Mr. Hyde*.

This is the last week of *A Fair Rebel* at the Fourteenth Street Theatre.

Irene's Thirteenth Regiment Band has proved a popular success at The Madison Square Garden Amphitheatre. The vocalists this week are Annie Louise Tanner and Signor Sartori.

WILL MR. SEELEY EXPLAIN?

James V. Cooke, of Madame Modjeska's business staff, gave a *Mirror* representative the following particulars of a queer transaction of a young man named James Seeley:

"It seems," said Mr. Cooke, "that George C. Jenks, who has been giving open-air representations of *As You Like It* at Chicago, Pittsburg and elsewhere this Summer, thought it would be a capital idea to have Madame Modjeska play Rosalind at a performance he intended to give at Lake Chautauqua last Friday evening. Accordingly, his stage-manager, Charles Hagar, gave a young man by the name of James Seeley sixty dollars to pay his fare from Pittsburg to New York and other incidental expenses, with the object of having him engage Madame Modjeska for the part."

"After his arrival in New York Seeley sent back word that he had been successful in his mission and that Madame Modjeska would appear as Rosalind at Lake Chautauqua on the appointed day. That was the last heard from Seeley. When Friday came, Madame Modjeska had not arrived, and Mr. Jenks was in a great dilemma, as he had nobody to replace her."

Meantime Madame Modjeska was sojourning at Cape May, in entire ignorance that she was expected to play Rosalind at Lake Chautauqua. Fortunately for Mr. Jenks, it rained last Friday, so that he was able to postpone the performance until Tuesday of this week without explaining the scrape that Seeley had got him in.

Moreover, he thereby gained time to communicate with Frank G. Cotter in New York, and after various telegrams to and fro, Madame Modjeska amiably consented to come to the rescue. She arrived in New York from Cape May last Sunday, and left for Lake Chautauqua on Monday night. Under the circumstances it might be well for Mr. Seeley to rise and explain his strange behavior in the matter."

A FORTHCOMING EVENT.

Frederick Paulding has returned to town and is actively preparing for the production of *The Struggle of Life* at the Standard. Whatever may be the fate of the play the setting will be magnificent and every detail will have been carefully, not to say elaborately, supplied.

It is likely that the first-night audience will be fashionable as well as critical. Orders for seats have been received from Newport, Lenox, Tuxedo, and many of the watering places from persons who intend to be present.

All the boxes have been sold and more than two hundred seats taken.

Owing to the demand for seats for the initial performance the management have decided to suspend the free list absolutely. Professionals will be welcomed after the opening night.

IT IS ABBEY—NOT MAYER.

Henry E. Abbey wore his usual non-committal look when a representative of *The Mirror* met him on Thursday.

He showed this telegram to the writer: "Will fulfil contract. Combine with Morini about artists." It was signed Adelina Patti-Nicolini, and was dated at Craig-y-Nos, where the diva's castle is located.

In other words, Patti will make a concert tour of this country this season under the management of Abbey. Schoeffel and Gran, and not under the management of Marcus Mayer and Ben Stern.

This is in the face of the emphatic assertion made by Ben Stern in *The Mirror* of Aug. 25 that "it is all settled; the contracts are signed, and Patti will certainly come to America under Marcus Mayer's direction."

Up in the offices of Abbey, Schoeffel and Gran there is a by no means inconsiderable amount of chuckling going on at the expense of Mr. Abbey's late lieutenant, Marcus Mayer.

It seems that Abbey has his contract with Patti signed two months ago. All the time that Mr. Mayer was broadly hinting and even affirming that he had secured the singer, Mr. Abbey said nothing for print but probably said a good deal to his sleeve.

The contract binds Patti to give twenty-five concerts in this country, beginning Jan. 25. The details are not yet settled.

ALDERMANIC TYRANNY.

The question of theatrical licenses was taken up again by the Board of Aldermen at Boston last week. The committee of the whole reported substantially that matter should remain in *status quo*.

After a heated discussion the following orders were passed for the regulation of licensees:

The following fees shall be charged for theatrical exhibitions, public shows, amusements, and exhibitions of every description to which admission is obtained upon payment of money, or delivery of any valuable thing, or by any ticket or voucher for money, or any valuable thing, viz.:

For a license, covering one performance or exhibition, the fee shall be \$1. For a license covering a period not exceeding one theatrical season, \$2. The license fee for any circus shall be \$50. For any athletic entertainment, \$10. The fees to be paid to the city clerk on delivery of the license.

That the Board of Fire Commissioners shall detail one or more permanent firemen at each and every place of amusement while such place is open to the public, whose duty it shall be to guard against fire and to have charge and control of the means provided for its extinguishment, and shall at the time of any fire in such place, take and have control and direction of the employes of the place for the purpose of extinguishing it.

The amount to be paid for the services to be fixed and collected by the Board of Fire Commissioners.

There shall be a number of the regular police force appointed for service in places of amusement to be paid according as decided by the police department.

The Boston Board of Aldermen still reserve the right of entering and inspecting all places of amusement at all times, either individually or collectively. "Individually or collectively" is good!

THEY DON'T INDULGE NOW.

H. E. Wheeler, better known among the arical folk as "Punch," has returned to this city from Dwight, Ill.

On the surface, there is nothing remarkable in this, but from Mr. Wheeler's account of his visit it is a unique spot.

"I went to Dwight in July," said Mr. Wheeler, "to undergo treatment for the liquor habit at the Keely Institute. After drinking for twenty years, I am now a cured man."

"I found Opie Reed, the funny writer, Alonso Hatch, John Dillon, and a number of other well-known actors there."

"The treatment is really wonderful. They have made over seven thousand cures. What's done? Well, they let you drink all you want to, but after a few days, strange to say, you don't care a snap for a glass of the fiery fluid."

"Why so? Because they inject bichloride of gold into your arm several times a day, and also give you other medicines. The patients never become riotous. There are five hundred drunkards and only one policeman in the town."

"The majority of the patients are newspaper men. They write up their experiences, too. Nobody makes any bones about letting people know he has been at the Institution. In fact, there's a Bichloride of Gold Club with one thousand members scattered all over the country."

"I tell you, you get lots of gold within three weeks. John Dillon said that he got more gold in his arm at the Institute than he got in his box office during his entire California tour."

ISAAC HENDERSON's novel, "Agatha Page," has been dramatized by the author. It is, we understand, to be produced in London, and it is probable that it will be seen in this country before long.

REFLECTIONS.

G. Edwards has been engaged for *Nioche*.

Lizzie Hardin has signed with Julia Marlowe.

KATHIE BLANGER will act in New York in the Marie Wainwright company.

MARY ANN KINGDON will go with The Power of the Press.

FRANK PETERS will be in W. J. Scanlan's company.

M. W. ELLIS-WELLS will join *The Danger Signal* after its first week.

AL. FISHING will play a comedy part in Helen Barry's company.

ALFRED BARNARD has been secured for Marie Wainwright's support.

ADRIAN GOURDRE will be the juvenile woman of Pearl Eyinge's company.

MINNIE B. WASHBURN and Sophie Holtz are engaged for William T. Carleton's Opera company.

ELLA YOUNG and Ella Altman have been engaged for the Bostonians.

HERMANN BRAND and Felix de Terville have been engaged for Sam Fort's Opera company.

JAMES B. MORSE in Grimes' *Cellar Door* will open his season at Haverhill, Mass., on Aug. 31.

JOHN P. BELL, the ticket taker at the Madison Square Garden who was assaulted by Manager E. G. Gilmore because he refused to let Mr. Gilmore pass in without a ticket, has brought suit against the aggressor for \$5,000 damages.

BESSIE SEARS has recovered from an illness.

FRANK DEVERNON, who has been acting on the Pacific coast for a year, has returned to this city.

GRAVE CHASE and Adele Reno are the latest additions to *The Devil's Editor* company.

JOHN LEAHY, who has been booking for Larry Reist's Ohio circuit, has signed a contract to go ahead of one of George B. Nelson's attractions, opening at Liverpool, Sept. 15.

FREDERICK PAGE is to sail for New York on Sept. 5 on the *Alaska*. Her tour in *The Last Word* will open in Hartford, Conn., on Nov. 2, under the management of Frank Dietz.

C. H. HANKESSON, manager of the Sherwood Opera House at Ottawa, Ill., telegraphs to *The Mirror*: "Our season opened on Aug. 20, with *The Fast Mail*. House packed to suffocation. Greater satisfaction than even last season. People all loud in praise of the play and scenery."

CHARLES R. GILBERT, who was engaged last season to play O'Connor, the leading part in *The Paymaster*, and who was compelled to withdraw from his contract on account of an attack of grip, has recovered.

SIMMONDS AND BROWNS have completed the cast for the farce-comedy, *The Latest Fad*. It will start forth from Boston in September. Thomas Addison is the author, and C. B. Brooks the business manager. The company includes Claude Brooks, Minnie Ritter, Edward A. Eagleton, Queen Vassar, Lizzie Daly, Daisy Stanwood, Mark Sullivan and others.

PATTI ROSA will play in England next Summer, beginning in August.

MANY changes have been made in Gus Williams' company since it left New York about a week ago. J. W. Becker, the property man, and L. Maurice, the musical director, have already arrived in this city. It is said that others will follow.

WILLIAM L. FLYNN and wife, whose stage name is Nellie Cross, are visiting relatives in Detroit. Mr. Flynn has been re-engaged by Fanny Davenport for this season.

FRANK AND KATHERINE HOWARD have decided not to go out this season in *Our Railroad Men*, as they had intended.

W. J. SANLAIN'S season will open on Sept. 7, at Springfield, Mass. Three weeks later he is due at the Fourteenth Street Theatre, and is expected to monopolize the stage of that play-house until the dog days come around again.

HADDON CHAMBERS has nearly completed his new play for Daniel Frohman. It has not before been made public that the quiet English dramatist is also under contract to write a play for the looming Charles Frohman.

REINHOLD DE KOVEN arrived in this city last week. Mr. De Koven will superintend rehearsals of his comic opera, *Robin Hood*, which the Bostonians will sing at the Standard for the first time on Sept. 25.

Any night seems to do as well as the customary Monday for first-nights now.

WILLIAM S. PERRY to a *Mirror* reporter: "In last week's issue of *The Mirror* I notice the names of myself and wife, Jeanette Howell, in the roster of the Allen company. We ended our engagement with that company some time ago, and are now rehearsing with Mora. This will be our third season with this clever little star."

HARRY CORSON CLARKE has returned from the Adirondacks, and is rehearsing with *The Still Alarm*.

ADRIE COOMING (Mrs. J. Charles Darcy) has signed with Sadie Scanlan.

CHARLES GILDER, formerly of J. Z. Little's company, is negotiating with George Larson to go as advance agent of the Crandall's Contractors company.

GEOFFREY T. ULMER, whose play, *The Volunteer*, added another to the dramas having for their base the struggle between the Northern and Southern States, has had actual experience in fighting. He entered as a drummer boy and won his way up until he left the army in '65 as Major of the Eighth Maine Cavalry. So there ought to be plenty of local color in his performance.

The Witch has opened its season, and is reported to be as successful as ever. Marie Hubert Frohman received an ovation at Stamford, Conn., the other night. Many changes have been made in forthcoming first-nights. At present the schedule is this: To-night, *Indigo*; on Thursday night, *The Khedive*, and Mr. Wilkinson's *Widows*; next Monday, *The Dancing Girl*; *Nioche*, *The Club Friend*. Then, on Thursday of next week, *The Sondan* at the Academy; the night following, *The Pupils in Magic*, at the Thalia on the Bowery. On Monday, Sept. 7, Amy Robart will be produced at Palmer's. Dixey was to have appeared at Herrmann's in *The Solicitor* on the same night, but, out of compliment to Miss Wainwright, he has deferred his opening until Tuesday, Sept. 8.

MAUDIE GRANGER began rehearsals last Saturday. She will go out with a good company, and hopes to surpass last season's business.

The revised and reconstructed version of *Muggs' Landing* was produced by the new company at Saratoga Springs last Saturday. Several notables were among the large audience, and everything went off most satisfactorily. A correspondent writes that the play, in its present shape, is a decided success.

FRANK C. THAYER, late of O'Dowd's *Neighbors*, has been engaged to go in advance of Maudie Granger this season.

The Dramatic Agency, heretofore known as Colonel Milliken's, will hereafter be known as Totten's Dramatic Agency. Colonel Milliken will devote himself solely to his opera company.

NINA LANSING will remain with Allen's New York Theatre company this season. Several changes will be made, however, in the personnel of the present Summer company.

COLONEL MILLIKEN'S opera company opened at Wilkes-Barre, Pa., on Monday night. He is confident that the organization will please the public in the towns among which he will pendulate during the season.

HENRY E. ABBEY and H. Clay Miner stood in front of *The Mirror* building, on Saturday, and talked earnestly. Everyone who saw them jumped to the conclusion that they were discussing the question of whether or not the new Fifth Avenue Theatre would be completed on time for Bernhardt to appear in it on Nov. 2.

MAX FREEMAN added another to his long list of encounters at the Casino last week when he squared off with Conried. ARTHUR CLAUERIN, GUNNIE's *Miss Nobody* of *Nochere*, will be staged within a year, it is announced. It is probable that the company acting Mr. Barnes of New York will present it.

W. T. SWENES, of Gray and Stevens, arrived in town on Monday from his country residence at St. James, L. I. The season of his company will open on Sept. 14. George H. Jackson will be the manager of Gray and Stevens' company this season.

DORÉ DAVIDSON and Ramie Austen, who are members of Walter Sanford's *My Jack* company this season, have made a very favorable impression on the Philadelphia critics. The *Advertiser* says that Mr. Davidson's Ciro Panizza "is a marvel in the line of character work," and that Miss Austen "strongly depicts Dorothy Prescott." Another writer says Miss Austen looked attractive, and dressed the parts with very good taste. The same critic adds that "her Dorothy was quietly and skilfully played, the emotional scenes being very nicely managed, without any exaggerations or overdoing of the agony."

EDUCINE critics that wax effusive over their belief that in Dorothy's *Dilemma* Rose Coghlan made her initial appearance in man's costume, forget that the actress appeared in that kind of guise in *Jocelyn*.

THE NEW YORK DRAMATIC MIRROR.

THE CROWN OF THE AMERICAN THEATRICAL PUBLICATION.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Professional cards, \$1 per line for three months.
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SUBSCRIPTION:

One year, \$2; six months, \$1; three months, 50¢.
Postage in advance. Single copies, 10 cents.
Foreign subscription, \$3 per annum, postage free paid.

The Dramatic Mirror is sold in London at Low's Exchange, at Charing Cross, and at American Newspaper Agency, by King William Street. In Paris, at the Grand Magasin and at Brentano's, at Avenue de l'Opéra.

Advertisements and Subscriptions received at the Paris office of The Mirror, as Rue de Bruxelles.

The Duke accepted by all News Companies.

Remittances should be made by checks, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - AUGUST 29, 1891.

* * * The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIGOT THEATRE—A. H. ROBERTS, 815 P. M.
BROADWAY THEATRE—WAN., 815 P. M.
CASINO—HOBSON, 815 P. M.
FOURTEEN STREET THEATRE—A. H. ROBERTS, 815 P. M.
GARDEN THEATRE—RICHARD MANSFIELD, 815 P. M.
GRAND OPERA HOUSE—C. WOOD KELLY, 815 P. M.
KOSTER AND BAINES—VARNED AND BURROUGHS
THEatre—THE DANCING GIRL, 815 P. M.
MAHON'S SQUARE THEATRE—JONES, 815 P. M.
PALMER'S THEATRE—THE TAKES AND THE TAKES, 815 P. M.
TONY PASTORE'S—M. GRIFFITH, 815 P. M.

THE BOSTON LICENSE FEE.

LAST week the Boston Board of Aldermen decided to raise the annual theatre license fee from five dollars to five hundred dollars.

This increase would not be unjust if police and fire protection were to be provided at the expense of the city, as it is provided in New York. But the new arrangement involves the defrayment of that expense by the managers, as heretofore.

In these circumstances the increase ordered by the aldermen is a piece of rank injustice, for which there is no excuse.

In connection with this subject it is noticed that a general misunderstanding exists respecting the scope and purpose of the theatre license.

The custom of levying a special tax on theatres did not, as many persons erroneously suppose, originate with the idea that theatrical performances were in a certain degree pernicious to the public morals and, therefore, to be discredited and kept from multiplying by the imposition of a tax. Theatres in this country are licensed in order that the authorities shall be able to compel obedience to municipal authority from their owners or managers, or to close them in case the owners or managers infringe or disregard the laws and regulations devised for the safety of the public.

It is not for the revenue obtained therefrom that license fees are demanded; it is not to discourage the growth of the theatre business; it is not to discredit the character of theatres. It is intended simply and solely to serve as a leverage in enforcing the laws relating to theatres.

Another point. Apart from the question of whether the Boston managers are required to pay five dollars or one thousand dollars for their licenses, is there any good and sufficient reason why, in any case, they should bear the burden of maintaining policemen and firemen in their houses?

It is primarily the public that enjoy and profit by this protection. As citizens it is their right, they pay for it. It makes no difference whether the public are assembled in streets, churches, halls, or theatres—everywhere within the municipal limits they are

entitled to police and fire protection. This cannot be gainsaid.

Why, then, are managers of theatres in Boston or elsewhere expected to pay for these public safeguards out of their own pockets?

PERSONAL.

WILLET.—A report that Mittens Willett was to wed E. H. Price found its way into print last week. Miss Willett promptly contradicted the rumor.

SHERIDAN.—Emma V. Sheridan began her engagement in Mr. Mansfield's company last week. She appeared first as Donna Julia in *Don Juan*.

LANGTRY.—Mrs. Langtry is reported to have changed her mind about returning to America, and signed a contract for a tour under Joseph Reynolds' management, beginning in January. Mrs. Langtry always turns to us when her foreign resources fail.

ROCHE.—Augusta Roche, of pleasant Lady Jane memory, will appear in the cast of *The Khedive* at Niblo's.

COWARD.—Edward Tales-Coward, the amateur actor and dramatic critic of the *Evening Sun*, has been ill with typhoid fever for a month. He is recuperating.

IMANO.—H. M. Imano has returned to New York after a six years' absence, touring through Australia. Although an Englishman by birth, Mr. Imano will make America his home henceforth. He is now considering several good offers for next season. The Melbourne papers speak of him as the finest baritone that ever visited that city.

ANNESLEY.—Isabel Annesley is pleased with the results thus far of the rehearsals of *Darlington's Widow*.

FORREST.—Arthur Forrest has been in town during the past four weeks. He is not at all downcast over the unfortunate issue of his Captain Swift experiences. He is looking for an engagement.

HARRIS.—Augustus Harris is almost overcome by the weight of the honors heaped upon him because he managed that operatic performance in honor of the German Emperor. Not only was he knighted, but William sent him a letter (through his secretary) conveying his congratulations to Sir Augustus on receiving that mark of Victoria's pleasure.

MAERZ.—A. J. Maerz, superintendent of the art department of the Buffalo *Courier* Lithograph Concern, has a son who is attracting attention as a musical prodigy. He is but seven years of age, yet he plays the piano with remarkable skill, and he has composed some pieces of music.

FROHMAN.—Charles Frohman left Saturday for Saratoga, where he will remain until Thursday.

JONES.—Henry Arthur Jones will not come to New York to assist at the production of his play, *The Dancing Girl*, as was announced. He has written to Mr. Frohman saying that his management scheme at the London Avenue Theatre will occupy all his time for some weeks to come, and that, as he is not absolutely needed here for the production, he will postpone his visit.

RUSSELL.—Phoebe Russell, the comely blonde who was with Augustin Daly's company three seasons ago will return to the stage this season as a member of Stuart Robson's company. Last winter Daniel Frohman and Miss Russell came very near making arrangements by which the actress should become a member of the Lyceum stock company, but Miss Russell, at the last moment, decided not to accept Mr. Frohman's terms.

CARLYLE.—Marie Carlyle has gone to the White Mountains for a few days. She will return next week.

SHERIDAN.—General George Sheridan, the orator, has returned to his apartments at the St. James Hotel. He will go to England in the Autumn.

SITGREAVES.—Beverly Sitgreaves, who has been acting in the support of Richard Mansfield during the Summer, has resigned in order to go with George Barnett.

DAVIS.—Kate Davis, now in London, has been engaged by cable by E. H. Price, for Miss Helyett, to be produced at the Star Theatre, Nov. 3. When she went abroad she was inclined to re-engage with a farce-comedy in which her specialties were a strong feature last season, but her final choice was influenced by the opportunity to essay an eccentric character part—a Spanish mother—in Miss Helyett.

PAULING.—Frederick Pauling has returned from a visit to Joseph Jefferson at "The Crow's Nest," where he spent a most enjoyable week. Mr. Jefferson heard *The Struggle of Life* and expressed the opinion that it possessed both artistic and money-making qualities in a high degree.

GURAN.—Marie Gurand is spending a few weeks at Baltimore. She will return to New York next week to join The Irish Visitors company.

EVESON.—Isabel Eveson requests *The Mirror* to contradict the report that she is to be a member of the cast of *La Cigale* at the Garden Theatre. "I have no definite plans yet," she writes, "but I am on the look out for a good comedy part." Miss Eveson is spending a few days at Saratoga.

HADLEY.—Lillian Hadley's name appeared last week as a member of the Abraham Lincoln company. She says that she had an offer to join it but declined. Miss Hadley is now considering an offer from Abbott and Teal to go with their road Niobe company.

GRACE HUNTINGTON.

Grace Huntington, who is the subject of our first-page illustration this week, is one of the handsomest and cleverest of our young leading actresses. Indeed, although she has never courted notice on that score, Miss Huntington is eminently qualified to rank with the most celebrated of "professional beauties."

She has been on the stage but a few seasons, but she has proved herself to be possessed of ability far above the average. During the past three years she has appeared successfully in a remarkably wide range of parts, embracing nearly everything, from lively farce-comedy to exacting emotional roles.

Miss Huntington was the original Constance in *Mankind* at the Boston Theatre. She has appeared as Lady Isabel in *East Lynne*, She, *Name Oldfield*, Portia, and the leading parts in Wilson Barrett's repertoire at the Fifth Avenue Theatre in this city. A year ago she made a Summer tour through Canada with Bradley and Hawkins' company, making a special hit as Mrs. Ralston in *Jim, the Penman*, a character she originated in that territory.

Last season she appeared with Louis Aldrich in *The Editor*. She has just returned to New York from a second Canadian tour with Bradley's company, during which she acted Mary Brandon in *My Partner*, Queenie, Aunt Jack, Marina Paoli in *Mr. Barnes* of New York, and an extensive repertoire of other well-known plays. A few nights ago she originated a strongly emotional role in Mrs. R. Newcombe Norris' new society play, *A Double Past*, at a special performance in Paterson, and scored a pronounced success. Miss Huntington is accomplished in other directions than acting. She has made quite a reputation among artists by her clever paintings in oil.

Miss Huntington would prove an acquisition to a stock company, for she is distinctly versatile. That power, combined with her beauty, grace, youth, ambition and intelligence warrant the prediction that she has a bright future in store.

MISS JARBEAU'S TOUR.

"We shall leave for St. Louis the end of this week to begin rehearsals of *Starlight* at St. Louis, where Miss Jarbeau will open on Sept. 6," said Manager Jeff D. Bernstein yesterday.

"The company is the strongest we have ever had, and we shall give a better performance than ever.

"This season we shall play the South and Texas, where Miss Jarbeau met with great favor last year. We shall play as far west as Omaha. Next season we will present something new in the way of a play, although *Starlight* grows stronger pecuniarily every year.

As a matter of fact, Miss Jarbeau's organization is one of the most prosperous on the road. It has made money steadily for several seasons, and last year showed the largest profits of all.

In Nat Haines, the new comedian, Miss Jarbeau is said to have secured a faree comedian who is the equal in fun-making qualities to the best of the men in that line. The rest of her company is made up of excellent material.

MR. DICKSON'S ENTHUSIASTIC SUCCESS

Charles Dickson, who is the cleverest light comedian on the American stage, produced his new comedy *Ineog* and launched himself as a star at the Indianapolis Grand Opera House last Friday night. According to the press and to those immediately concerned the play and the performance made a big, unequivocal, laughing success, and Mr. Dickson's friends will be glad to learn that he has every prospect of making lots of money and augmenting his excellent reputation by the new undertaking.

Dickson and Talbot, managers of the Grand, have written to Mr. Dickson's manager asking for a return date later in the season—an exceptional request, they say. They add that Mr. Dickson and *Ineog* made a big hit before a large audience composed of the best people of Indianapolis.

Of the *premiere* the local papers say that the performance was as smooth as if it had been running an entire season, that the Iromio-like situations of the farce are convincingly funny, that the laughter begins

with the rise of the curtain and continues almost unceasingly to the close.

Mr. Dickson made a strong hit, and Harry Davenport and Ellen Burg were notably successful. Indeed, the company is pronounced excellent throughout—one of the best comedy organizations, in fact, in existence.

Wherefore, Mr. Dickson—whom *The Mirror* always knew would make a ten-strike when the opportunity offered—deserves our heartiest congratulations.

RICHARD MANSFIELD TO MARY.

At the close of this season Beatrice Cameron will become Mrs. Richard Mansfield. The publication of this announcement is authorized.

The marriage will take place in London, at the house of Miss Clark, sister of the late Rev. Walter Clark, B. D., head master of Derby School. When not acting in this country, Mr. and Mrs. Mansfield will reside in England, at a beautiful country place near the sea, of which Mr. Mansfield is very fond. The bride will have parks, a grand old house, stables and horses in them.

Miss Cameron, who is a charming woman, is the daughter of Dr. Hegeman, of Troy. During her present tour with Mr. Mansfield she will be accompanied as heretofore by a friend, who will act as chaperone.

When Mr. Mansfield leaves New York in November for his extended tour, embracing, for the first time, San Francisco, he will—in view of his prospective domestic arrangements—dispose of his apartments at the Croisic, and all his furniture and belongings, together with his well-equipped stables near Central Park.

THE NEW THEATRE AT ST. JOHN.

The St. John Opera House, at St. John, N. B., is so near completion that the management intend to open it on Sept. 11, one week before the Canadian International Exhibition, which is expected to attract great crowds. Sydney Chidley, the scenic artist, of this city, is there at work upon the scenery.

The house is spacious, and is situated on a principal thoroughfare. It will seat about twelve hundred persons. The stage is thirty-five feet deep by fifty-eight feet wide, and fifty feet to the rigging loft. The dressing room accommodations will be in a specially constructed wing building, and temporary arrangements are made for the use of rooms in the business block, which is the facade of the theatre.

This important city of 30,000 inhabitants is the commercial centre of a province and a favorite watering place for American tourists. It has been practically without a theatre since the big fire fifteen years ago, and the present structure is due to the public spirit and energy of some of the leading business men. The president of the company is A. D. Skinner, a carpet importer, who is also president of the St. John Athletic Club. The vice-presidents are A. H. Bell, cigar manufacturer, and M. W. Maher, the city building inspector. The directors include the Hon. C. M. Skinner, representative of St. John at Ottawa; Dr. George Hetherington, M. D.; R. A. Paine, editor of the *Daily Sun*; Dr. Quigley, Thomas Keiley, ex-Mayor Thorne and William Barker, wholesale druggist.

The theatre is built upon the Dockrill estate and pays Mr. Dockrill the pepper-corn rent of one dollar. J. A. Fowler, of the Stanley Hotel, is the secretary of the company.

The city is of easy access by rail and steamer from all our Eastern centres, and the theatre is an important addition to the routes of American companies.

BUNNELL'S BRIDGEPORT HOUSE.

Bunnell's Theatre, at Bridgeport, Conn., will be opened, on Wednesday evening, with Primrose and West's Minstrels, but the opening of the regular season does not occur until Aug. 21.

Manager Bunnell has adopted the policy of only booking first-class attractions, such as Modjeska, James O'Neill, the Emma Juch Opera company, etc. He has completely transformed the theatre during the Summer. Additional exits have been introduced, and the ventilation has been greatly improved.

The interior of the house has been redecorated, and a notable improvement is the reseating with opera chairs of crimson plush, and provided with woven wire cushions twenty-three inches wide.

The stage has been supplied with new scenery, and is now equipped for large scenic productions. The orchestra will consist of ten competent musicians under the leadership of Prof. R. M. Fuessell.

The season of the nautical pantomime comedy, *8 Bells*, began at Norwich, Conn., on Aug. 20.

Miss Helyett is now referred to by Charles Frohman's representatives as "Audran and Belasco's musical comedy." Where do Boucheron and Burnand come in?

THE USHER.



I believe that James Russell Lowell's last literary work was a biographical preface to a new edition of Izaak Walton's "Complete Angler," which is to be published in October.

One extract from the advance sheets is well worth quoting as the parting words of a great American on the subject of the nuisance that is suffered by none more than by the men and women of the dramatic profession. It runs as follows:

"In these chattering days, when nobody who really can stir forth without the volunteer accompaniment of a brass band; when there is a certificate of every keyhole and when the Public Informer has become so essential a minister to the general comfort that the world cannot go about its business of a morning till its intellectual appetite is appeased with the latest doings and sayings of John Doe and Richard Roe, there is healing in the gentlemanlike reserves of the past, a benign sense of seclusion, a comfort such as loved hands bring to fevered brows in the thought of one who, like Walton, has been safe for two hundred years in the impregnable stronghold of the grave. Malice, domestic treason, interviews, nothing can touch him further. The sanctities of his life, at least, cannot be hawked about the streets or capitalized in posters as a whet to the latest edition of the *Profiting Tom*.

Lowell has taken his place in the impregnable stronghold, but the evil against which he inveighs will continue to flourish until the decent sentiment of this country is pricked into activity and a normal tone is compulsorily restored to the reflexes of public taste and opinion—the press.

The dearth of new and good dramatic material has compelled a number of stars to go forth reluctantly with threadbare pieces, while several others, whose routes are booked, are holding back and canceling their early dates in the hope that they will be able to obtain such pieces as they require.

As I remarked some time ago, the kind of play that is growing in demand is the genuine farcical-comedy.

The successes made by Charles Frohman in that branch of entertainment have stimulated a general search for "something like Jane or Wilkinson's Widows."

The farcical comedy is the logical stepping-stone from the silliness of the variety farce to the solidity of the serious drama. The public still craves laughter, but it is beginning to demand legitimate provocation to laughter. The first thing we know it will be manifesting a preference for healthy, substantial plays!

The musical directors' campaign against the bad orchestras is attracting the attention of playgoers.

On Saturday night, at a certain theatre, the cacophonous tortures inflicted between the acts by the wretched gang of scrapers and blowers evoked several unmistakable hisses from sufferers in the parquet.

Unquestionably the miserable music we hear on all sides during the *entre' actes* drives men outside the theatres. The lobby or saloon is infinitely preferable to voluntary imprisonment in an orchestra stall while the puny hands of so-called musicians are rending the air with their diabolical tootings and caterwaulings.

Let it be hoped that the practical plan of retaliating upon these tormentors with liberal doses of "the goose" will become general.

True, we Americans employ that harsh measure rarely, but the evil in question surely merits it.

There seems to be a difference of opinion among certain managers and agents as to the meaning of the word "roster"—at least, I judge so from the orthographical variations on it noted in communications on the subject of our list of companies, published last week.

Several wrote, "I enclose list of company for your Rooster," while others said, "please insert this in the Roaster."

The annual publication of the *Theatrical Roster*, which was originated by *The Mirror*, is of great convenience and utility to the profession and to thousands outside of the profession. Taken in connection with our weekly list of *Dates Ahead*, it forms the only existing professional directory for the season.

The first instalment of the Roster, by the way, was the largest single instalment yet published. It contained the lists of 100 companies, or two-thirds of all that will be in the field this season.

MISS ARTHUR'S EXPLANATION.

Julia Arthur, who is playing the leading part in *The Black Masque* at the Union Square Theatre, called at *The Mirror* office a few days ago to make a clearer explanation than has yet appeared concerning her reasons for refusing to go out under A. F. Arthur's management in *Lorraine*.

"Miss Ives, the author of the play," said Miss Arthur, "is reported in *The Mirror* to have said that the tour fell through because of 'trouble' between Mr. Arthur and myself. But she failed to describe the nature of the 'trouble.' It can be told in a few words.

"Mr. Arthur, although requested by me to demonstrate his ability to carry out his intentions, failed to respond. A month ago he had but three weeks booked, and those weeks in towns near New York. I made inquiries and concluded that he had no resources, and that if we started the company would not get far. I did not care to lead the people engaged into almost certain disaster. I withdrew.

"I was quite as badly off as the others at that time. I had refused an attractive offer to support Mr. Salvini in order to keep faith with the faithful Mr. Arthur."

Miss Ives has brought suit against Arthur for breach of contract.

BRADY, NEWELL, CLEMENCEAU.

As *The Mirror* has already announced, William Newell has bought of W. A. Brady a half interest in William Fleron's version of *The Clemenceau Case*. Willard Newell, his twin brother, will act the character of Pierre Clemenceau, the sculptor.

The Newells called at *The Mirror* office the other day. Said William Newell: "I shall accompany *The Clemenceau Case* on the road. The company will appear at only the large cities and in first-class theatres. The tour will begin at Baltimore, and will extend through the South as far as New Orleans. The booking is almost completed. Our lithographs are very fine.

"I wish you would say," continued Mr. Newell, "that the price I paid for my interest in the play is much larger than reported in your paper two weeks ago. That statement made it \$1,600, which is absurdly small."

"Will *The Clemenceau Case* be played in New York?"

"Not until March—after it has completed its tour of the West."

HOYT'S MADISON SQUARE.

A brass monkey scowled at a *Mirror* reporter who called at the offices of the Madison Square Theatre last week. An electrical fan was the symbol of the activity in changing the house from the scene of legitimate drama to rampant farce-comedy.

"The name of the theatre," said Thomas of Hoyt and Thomas, "will henceforth be Hoyt's Madison Square Theatre. Hoyt is our trade mark. After the run of *Jane*, Mr. Hoyt's *A Trip to Chinatown* will be produced. When will that be? That depends on the length of the run of *Jane*—the business of which, by the way, has been good all along, but has picked up a great deal the last few days."

"What will be your policy?"

"We shall stage only farce-comedies that are new to New York. *A Texas Steer*, *A Hole in the Ground*, and *The Midnight Bell* will be kept on the road during the season, but they will not be seen at the Madison Square."

"Have you decided what will follow *A Trip to Chinatown*?"

"Yes, but I do not wish to tell yet."

THE DANCING GIRL.

E. H. Sothern will begin his fifth year as a star under Daniel Frohman's management next Monday at the Lyceum Theatre, in a play that will test his capacity as an actor, and his company which is regarded as a full stock company, beyond the ordinary star-supporting actors as efficient artists. Henry Arthur Jones' play, *The Dancing Girl*, will invite serious criticism.

It has probably been discussed more than any play of late years. By many it is regarded as a drama that will not be liked by the American public, others have waxed enthusiastic over it, and have declared that it will be a great success. Manager Frohman himself says that he has great hopes of its success.

"I do not well see how the audience can escape the interest this love story arouses. Dusilla, the dancing girl, is not an adventuress. She is not immoral. She is non-moral. She is a healthy, pleasure-loving creature. She glories in her pride of ancestry. She loves admiration. The Duke is a typical man of the world. His wealth and position have made him believe that life is a round of pleasure. He is suddenly confronted with the problem that life is serious after all. He is taught that faith, conscience, love, duty are not merely empty words."

"He is a man of fine qualities of heart and mind, living in a world wherein his usefulness had not been fully tested. The dramatist has

thus confronted him with the problems of life's duties, and opportunities are given him of proving his manhood, and of bringing out the man's latent goodness.

"The play offers an interesting study of serious and humorous character. There is not much plot. There are no villains, and no adventuresses."

MINSTRELS TURN ATHLETES.

Some interesting athletics took place in Bridgeport on Wednesday. The contestants were members of Primrose and West's Minstrel company.

William H. West has long been known as a fast swimmer. Lawrence Dooley, the comedian of the company, beat Mr. West, however, by five feet in a hundred-yard swim. Great excitement, we are informed by an eyewitness, prevailed during the race. Much money changed hands. The betting was two to one in favor of Mr. West. Mr. Primrose won \$100 by betting against his partner.

After the swimming contest, Charles Baroni, the acrobat, and Thomas Lewis, who makes audiences laugh, ran a race of three hundred yards. It was stipulated that Baroni was to have a start of ten yards and turn flip-flops along the track, while Lewis was to run backward. Lewis won easily.

Baroni afterwards redeemed himself, however, by beating Mr. Thompson, the baritone, in a hundred yard dash. Time, 10½ seconds.

THE DRAMATIC MIRROR MARCH.

"The Dramatic Mirror Grand March" has just been published by James Stillman, of 417 Sixth Avenue, and it is now for sale at all music stores. The price is forty cents a copy.

The march was written by Walter C. Parker, a talented composer, who is the author of many successful works. It is brilliant and "catchy," the trio especially possessing originality and dash. The arrangement is simple, yet effective.

"The Dramatic Mirror Grand March" will become popular wherever it is played.

MISS MARBURY'S AGENCY.

Bessie Marbury has opened an office at 21 West Twenty-fourth Street. This is because her business as a dramatist's agent has grown to such an extent that she feels that it is necessary to branch out.

Four seasons ago when Frances Hodgson Burnett's *Little Lord Fauntleroy* was produced and made such a success, Miss Marbury conducted all Miss Burnett's affairs.

That was Miss Marbury's beginning in the theatrical world. Since then she has become the representative of A. C. Gunter, Brander Mathews, Isaac Henderson, Clyde Fitch, Ralph Lumley, Jerome K. Jerome, Haddon Chambers, Arthur Shirley, Henry Pettitt, Alexander Bisson, Albert Carvée, Maxime Boucheron, Victorien Sardou and a number of others of equal importance.

ANOTHER TROUPE OF DWARFS.

The Royal Midgets is the title of a company composed chiefly of dwarfs. It is an organization similar in plan to the *Liliputians*. It is yet to be seen whether it is similar in talent.

The charming Barrison sisters will be members of the company. Others engaged are Admiral Dot, Major Doyle, Captain Hard—notice the *dinner-canto*—Captain Liable, Commodore Foote, Queenie Foote, Jennie Trigley, Sadie Belton, and Fairy Belle. Robert Fraser is to direct the stage.

The play to be produced is a musical extravaganza by McKee Rankin and Archibald Gordon. It is called *Gulliver's Travels*. The tour will begin on Sept. 7 at the Academy of Music, Toronto. These *Liliputians* will be seen in this city during Christmas and New Year's week.

A GREAT PAPER.

Editorial Gazette.

There are dramatic journals and dramatic journals. Some come up like a weed in the night and wither and die like an improperly placed fragile plant as soon as the blaze of publicity strikes their puny forms. But through all the ups and downs of these ephemeral sheets there has been one paper that keeps on its splendid course prosperously and is ever able, alert and a model of what a theatrical paper should be. This is *The New York Dramatic Mirror*, owned, edited and published weekly by Harrison Grey Fiske at 432 Broadway. Since his connection with this paper Mr. Fiske has made it emphatically the best record and review of matters dramatic and musical ever sent out in the metropolis. He brought to his work a natural adaptability, an enthusiasm almost limitless, and a critical judgment rarely associated with the other qualities named. *The Dramatic Mirror* is as elegant typographically as it is brilliant editorially, and we are gratified to know of its abundant success.

HOWARD GOULD will be leading man in James O'Neill's company.

PROFESSIONAL DOINGS.

The Dora Wiley company is rehearsing at Bucksport, Me. It will open its season there on Sept. 4.

HARRY LACEY's company will begin rehearsing Jack Royal of the *gold*, on Sept. 4. Mr. Lacey says that every actor engaged is a fine one. He will announce the cast in a week. A good route in large cities has been booked.

ODELL WILLIAMS has signed with the Alabama company. He has been lent to Daniel Frohman for five weeks in *The Dancing Girl*.

JEANETTE ST. HENRY was out of the cast of Wang all last week. Her part was taken by Anna O'Keefe. Miss O'Keefe's part, in turn, was sung by Helen Beresford. Miss St. Henry returned on Monday.

JAMES RUSSELL, the ludicrous Irish comedian, and John Russell, his brother, who sings songs and acts as foil to James, left the cast of *A High Roller* on Saturday. Their parts were taken by O'Brien and Redding, another specialty team.

WILLIAM JEROME has written several new verses for "Oh, what a Difference in the Morning" which Digby Bell sings in *The Tar and the Tartar*. They were introduced on the one hundredth night, and were quite successful.

The new scenery to be used by Oliver Byron in *The Plunger* this season has been completed. The lightning effect to be used in the fourth act of the piece has been duly patented.

The tour of Clay Clement will begin on Aug. 17 at the Fifteenth Street Theatre, Denver. The star will be supported by the stock company of that house. He will then play the *Silver Circuit*, supported by the same company, and playing his repertoire. W. J. Sturgeon, the manager, writes that Mr. Clement's engagement in Seattle was one of the most successful that city has known.

ORG KEOKUK, Ia., correspondent writes: "Manager Hughes said to your correspondent, in reference to a card in last week's *Dramatic Mirror*, that he had no trouble with any Keokuk newspaper. He uses four papers here, and he thought that he could get along without one when his attractions were attacked in its columns. It is simply an attempt to force him to advertise, he says, and he does not propose to be held up by the threat."

MARY JORDAN, the dancing soubrette, has been secured by Verona Jarman for next season. She will introduce several new dances.

EDWARD MARTIN is not a member of Rose Coghlan's company as erroneously stated in the roster of companies. He is the stage manager for Augustus Piton's *Power of the Press* company. The mistake, no doubt, arose from the fact that Mr. Piton lent Mr. Martin to take charge of the production of *Dorothy's Dilemma*.

WILLIAM J. SUSA, the Irish comedian, has been engaged by Percival T. Greene for *Irish Honor*. Helene Herbert is also one of the company.

The City Directory company No. 2 will begin its season at Cohoes, N. Y., on Monday. Albert Riddle is the business manager.

EDWARD ELSTER will sing to Hazel Kirke. C. W. Coulcock will be the blind father as usual.

WILLIAM H. CRANE will begin his season at Providence, R. I., on Monday, Sept. 14. His tour will include the principal cities. He will be seen in his successful comedy *The Senator* until Jan. 11, when he will appear at the Star Theatre in a new comedy by an American author. His engagement will continue until the end of the season.

LOUIS LEGRIVE, formerly connected with the Memphis Theatre, has "discovered" a public entertainer. Her name is Mamie Mott, and she is a Brooklynite. Mr. LeGrive says that she has remarkable mimetic talents. He will manage her.

It is possible that Frederic Lemaire, by Clyde Fitch, may be acted in French in Paris within a year.

ELSIE MAHONY's assistant in her newly established dramatist's agency is Edgar De Wolfe, a brother of Elsie De Wolfe, the amateur actress who is to become a professional in *Thermidor*.

The Misses Z. and L. Rosenthal, theatrical typewriters, have obtained a judgment against ex-Congressman John M. Glover, of St. Louis. Mr. Glover owes the firm \$100 for typewriting fifteen million words.

HOWARD WALL has been engaged to go in advance of Harry Lacy. Mr. Lacy will be his own manager.

She is a fragile body, but, as Edmund Kean said, "with a great soul." Her eyes are large and striking, her face is spiritual, her voice is strong and impressive, her presence is graceful and in everything she is thoroughly conscientious and deeply in earnest. Written by Chas. N. Phelps, author of "Plays of the Century."—*Albany Times*, Dec. 2, 1890.

SAMPLES.

On Aug. 20—The season opens lively enough here. De Miller's play, *The Lost Paradise*, has been doing a rousing big business since Monday night, and Charles Frohman, who left here for New York yesterday, wears a smile of calm content whenever the play is mentioned.

The first-night audience was full of enthusiastic applause, and, when I dropped in for a few moments last night, the calls were fully as hearty and genuine.

Sidney Armstrong makes, I think, a grave error. She keeps a sob in her voice all the time, until it really grows monotonous. If she would use her lungs more vigorously the audience could follow her lines more easily. She is handicapped, too, by William Morris' trick of shouting most of his lines in a sort of "up guards, and at them" way which makes her speech quite inaudible at times, through contrast. Mr. Morris is a favorite here, and deservedly so, but he has two bad habits which are growing more and more marked every year: he stands badly, with his abdomen protruded, and he declaims too much. In both instances he might study Mr. De Belleville to advantage.

The people in the cast are all good. Ophelia Tyler, as the country girl, Polly, looks prettier than ever, impossible as that may seem, and she's put more real character into her part than any of the others have, so far, put into theirs. I believe the play is a genuine success, talky as it is in spots. Mandie Adams, whose *Dora in Diplomacy* was as pure and clean-cut as an old cameo, made her small part of a small hand stand out in well-deserved prominence in the new play.

Almost all the ladies err in pitching their voices so high and thin that the sound does not carry far beyond the footlights. Fuller chest tones would work a marked improvement. I suppose they're all afraid of falling into Jeffreys Lewis' throaty manner of speech that so marred her Countess Zicka. Miss Lewis has apparently fallen heir to the palmy days' voice of the Old Bowery, for she "hurries" and bellows more than Mrs. G. W. Jones ever dared.

You can't guess what it cost me to say this. My heart has lain at the foot of a little altar dedicated to Jeffreys Lewis ever since *The Shangraum* times. It's because of this devotion that I dare implore her to thin herself in voice and body, as soon and as much as she can.

I'd like to shake hands with The Old Lady for her letter about Joe Emmet in your issue of the 15th. How many years it seems since Fritz laughed and sang with her down at Niblo's.

This week's been too hot for theatregoing but, despite the heat, I actually sat through the entire performance of *Natural Gas*, in the closest, hottest theatre it's been my luck to enter.

I give you my word I'll never develop another headache by visiting the Chicago Grand Opera House again, until some means of ventilating it has been found.

Life is not exactly jam full of charm for me just about now, but I'll be blessed if I care to pay a dollar-and-a-half to get rid of it by asphyxia. Not while the Chicago River is handy.

There's a hoodoo on this month for me, I believe. Went to see a troupe of so-called London Variety Girls one night, just because they advertised a Carmenita dance. They were even more funeral than the real Variety company, and I don't believe any of the gang know any London but the one in the Bowery. I didn't see any Carmenita dance, either. Two really beautiful girls did attempt a skirt dance; maybe they'll become experts by the time the World's Fair opens, just now they are rather underdone.

The County Fair and Sindbad mines played ball on Tuesday. I didn't have time to see it but, from what I've been told about it, the performance needed much rehearsing and a strong-minded stage manager.

Big houses continue mighty at all the theatres. There's one dive here called the Park Theatre which pretends to be a legitimate variety show but which is really a blind for the old miserable wine-room fake. The Chicago police force is conveniently blind as usual.

I went in there one night and saw a poor little girl, not more than twelve or fourteen years old, dancing a highland fling before the boxes full of half clothed women and bevy men. I got out into the open air as quickly as possible.

Couldn't get a programme or I'd send you the name of that child.

The Olympia here gives a fairly good and decent 20-to-variety show, but I'm disposed to think that the London Girls in *Red*, billed to appear at the Madison Street Opera House Aug. 25, is the same sort of awkward squad I saw at the Lyceum.

I hope you won't think from this letter that I am going in for a round of the minor houses here as a steady thing. I'm not; but I thought I should see a few of them so I could

speak of them as they are for the benefit of other wanderers.

I like a good variety show as much as I dislike the loose-jointed farce comedy, and there's a big warm corner in my heart for Tony Pastor; but I pray for the brawn of a John L. Sullivan whenever I see a hole like this Park Theatre here, so I could just sail in and clear out the whole foul gang.

I'm no saint, but I do draw the line somewhere. It's from such denims that the "actresses" who figure in the columns of our "enterprising" daily press are spewed out, and for the sake of the gentle, pure-hearted women of the profession I want to see every one of them wiped out of existence.

You should see young Buckstone in the *Lost Paradise*, wearing overalls and a red wig, and with a dirty face. It's more fun than a circus to hear him try to avoid his usual "sassy drawl."

The Souban is not booming by any means. No-one seems to know why. Houses are only fair.

Oh! I want to thank you for what you say in this week's *Mirror* about that big, fat pirate who sits in the box office at Niblo's. He is the prize hog in the business, although the wee little chap who occasionally takes his place seems to be engaged, in company with the ushers, in trying to wrest his supremacy from him.

I've kept away from Niblo's many, many times because I object to being bulldozed. It may be that the sunny-faced manager of Niblo's will some day find a reason for part of the ill luck that has fallen upon that house in the courtesy of his employés. Yours, for civil service.

THE DRAMATIST.

BRIGHT OUTLOOK FOR MISS LEWIS

E. G. Stone, manager of Lillian Lewis, withdrew with a *Mirror* reporter into his private office, and untold his programme on Saturday.

Miss Lewis' tour will begin on Aug. 22 at the Columbus Theatre, Harlem. I have engaged a strong cast to support her, as I am a firm believer in well-balanced companies.

Her leading man is Edmund Collier, Arthur Eliot, who was with Thomas W. Keene and with The Prince and the Pauper company, and Louise Pomeroy are other experienced and powerful actors in her support. Then there is Walter Etinge, Ralph Bell, Frederic Monk, Robert Gilbert, Harry Green and Mildred Hall.

What territory will the tour cover?

Miss Lewis will go from New York to San Francisco and back; she will play a few weeks in the South, going from Memphis to Denver, to San Francisco, and to Kansas City. She will open the new Lansing Theatre in Lincoln, Nebraska, and later a new theatre in Clinton, Iowa.

I am surprised myself at the splendid guarantees offered. I have already \$10,000 in guarantees—not so bad, is it?

Mr. Stone has had an offer to take Miss Lewis and her company to Australia next Spring. It is possible, but not probable, that he will accept. He leans to the belief that this country is good enough for a theatrical manager.

Credit Lorraine will be Miss Lewis' "card," but she will also appear in a number of other plays. Lady Lil, a society melodrama, will be produced, for the first time, in New Orleans, where Miss Lewis is especially popular. As in a Looking Glass and Article 47 will be acted in towns where Credit Lorraine has already been seen.

As to the question of costumes, Mr. Stone says that the star has spent over \$1,500 for new gowns.

THE LATEST "DEAL."

Alexander Comstock has sold a half interest in A High Roller to the firm of Randall, Dickson and Callahan.

The other half interest was sold yesterday afternoon at four o'clock to Barney Fagan.

A High Roller will be produced at the Chestnut Street Theatre, Philadelphia, next Monday. An entirely new libretto, written by Archibald Gordon, will then be used for the first time. New scenery and music will also be introduced.

John D. Gilbert, Barney Fagan, Billy Rice, the only Leon, Arthur Moreland, Lizzie Devous Daly, Louise Arnot, Lois Arnold, and thirty others will be in the reorganized cast.

Alexander Comstock had \$12,500 invested in the production. His backer balked, however, and the manager was consequently helpless. Randall, Dickson and Callahan, who had booked the tour of the company, took a pecuniary interest in the spectacular farce-comedy on Thursday.

Benjamin Tuthill will be the business manager of the revamped production, and W. W. Randall will go in advance.

According to the terms of the new arrangement if Mr. Fagan wishes to buy out his partners on Sept. 20 he can do so by paying \$2,000, and the expenses incurred by them in getting the show into shape. If he does not exercise this option the present ownership will continue.

It is stated that the business of A High Roller at the Bijou has been larger than was supposed. The gross receipts up to last Saturday night were nearly \$12,000 for three weeks. As The Mirror said of the first performance, the spectacular features were all that was promised, but glitter and numbers were of no avail without a piece worthy the name.

It seems to be the opinion of out-of-town managers that, with proper alterations, A High Roller will make money.

AN AUDITORIUM FOR PITTSBURG.

Before long no-city will be complete without an Auditorium.

Pittsburg has seconded Chicago. George C. Jenks, dramatic critic of the Pittsburgh Press and of the Bulletin, has secured a large hall in that city, and is about to make it into an auditorium large enough to accommodate 3,000. It will be opened some time in November. The Australian Juvenile Band has already been engaged to appear there on the 24th.

Mr. Jenks will manage the Auditorium, continuing to write occasionally for the press. He called at Tim. Max's office on Monday, and added that everything is favorable for the out-of-door performance of *As You Like It* on the lawn of the Kent House, at Lakewood, Chautauqua, N. Y.

Modjeska will be the Rosalind. She came to this city from Cape May on Monday, in answer to a telegram from Mr. Jenks, who is directing the performance. Others in the cast will be Frank Mayo, Charles Hagar, and James Cooper.

It may not be generally known, by the way, that Modjeska was the first actress to appear in an out-of-door performance. She acted Juliet in a performance of Shakespeare's love tragedy at Cornwall, England, before Agnes Booth brought about the production of *As You Like It* at Manchester years ago.

MODJESKA AT CAPE MAY.

CAPE MAY, Aug. 22.—Madame Modjeska is rustinating at Cape May and, needless to say, she has popularized herself immensely among the sojourners at that quaint old Jersey resort.

Personally, Madame Modjeska is a charming woman. She carries not a single mannerism or affectation across the footlights, and in private she is a woman of rare intelligence and grace. To say that she has popularized herself at Cape May is saying much for Cape May, be it understood, is essentially a resort for Philadelphians, and they, as a rule, are very chary about "taking up" a stranger, even if she does wear a laurel wreath.

But Madame Modjeska has been sought after by the most exclusive of the *elite* Quakerites, and she has consented to lend her presence to the various forms of watering place amusement, from a crabbing party to a reception.

At the testimonial tendered to Carl P. Gilman—for a time a member of Madame Modjeska's support—in the hall-room of Congress Hall, the second week in August, Madame Modjeska appeared to special advantage. She was charmingly gowned in sheer white crêpe, and seated at the end of the long room, in company with a coterie of well-known ladies, including her own daughter-in-law, who is a statuesque appearing woman, of the blonde type, the famous actress received the throngs, and presided over a flower-mart, that added materially to the evening's proceeds.

Selling the roses was her own idea. She maintained in pretty, practical fashion that she must be of use as well as ornament to the entertainment. "I must sell something," she said, "anything, if it's only peanuts." Presiding over that small floral booth Madame Modjeska formed a picture that will not be soon forgotten by the hundreds fortunate enough to see it.

It is Madame Modjeska's first visit to Cape May, but she asserts that it will not be her last. She is especially enthusiastic over the surf bathing, and declares the Cape May beach the smoothest, firmest, and safest she has ever trodden. She is that *rara avis* in bathing costume, a beautiful woman, almost perfectly proportioned, and altogether fearless. It is very difficult to accept the fact, as she is seen disporting through the waves, that Madame Modjeska is a grandmother, but she proudly calls attention to her son's child, a flaxen-haired boy, who accompanies her in all her strolls, clinging lovingly to his "grandma's" hand.

T. M. F.

The ruse idea has been spread abroad that the one end of our modern theatre is—not to show us our lives, but—to take us out of them. This view of the stage may be convenient to those writers who will not give the years necessary to observing and painting reality, and to those playgoers who will not give the three hours necessary to contemplating it and understanding it, but its complete acceptance by authors and public is the grave

of the drama."—*Sydney Grundy, in the New Review.*

A good story is told of Mozart. The master was paying a visit to a monastery, and during mass was tortured by the playing of a ludicrously inefficient organist. At dinner the prior asked Mozart how he liked the organist's performance. "He plays in quite a biblical fashion," said Mozart. "What do you mean?" "His left hand does not know what his right hand doeth."

The London *Globe* is very much shocked because Rose Coghlan mounts her horseman fashion in Dorothy's Dilemma. Our contemporary remarks that this feat smack more of the circus than of the theatre, and that we may live to see Romeo and Juliet performed on bare-backed steeds.

A BUNCH OF TELEGRAMS.

ST. PAUL, MINN., Aug. 22.—First engagement in high-priced house of Ole Olson resulted in a great success. Standing room only. A brilliant engagement for the Metropolitan.

L. M. COOKE.

SPRINGFIELD, MASS., Aug. 22.—Opening of 3 Bells a decided success. The Barnes and entire company called before curtain. Mechanical effects created wild enthusiasm. Engagement in New York begins on Sept. 7 at the Union Square.

FRANK WILBERNS.

CHICAGO, Ill., Aug. 22.—The Grand was tested to its utmost capacity to-night by my Von Sonnen company in spite of bad weather. Audience wildly enthusiastic.

JACOB LEIBER.

MILWAUKEE, WIS., Aug. 22.—Fast Mail breaks the record in Milwaukee. Largest Sunday receipts ever known in the city.

LINCOLN J. CARTER.

LETTERS TO THE EDITOR.

IN OXFORD NEARLY DELAYED.

CARLTON, PA., Aug. 22, 1891.
To the Editor of the Dramatic Mirror.

SIR: Your last issue stated that I would not produce *In Gotham* as I was unable to procure time. You have been misinformed. The true reason of my deciding not to put my play off till late in the season, is on account of the building of one of my scenes, which I find cannot be made in time, and as it is of great importance I decided to postpone my opening till I found myself fully equipped. In *Gotham*, I believe, will be the greatest melodrama of the age.

Trusting you will place me in the right light, I remain,

Sincerely yours, EDWIN F. MAYO.

THE ORIELAND ELKS BROTHER.

HARFORD, Conn., Aug. 22, 1891.
To the Editor of the Dramatic Mirror:

SIR: Having noticed a controversy going on for some time past in the columns of your paper between your correspondents at Newport, R. I., and Portland, Me., regarding matters which really should not be discussed in the public print, I feel it my duty to instruct Brother Commerford, who is the efficient secretary of Newport Lodge R. P. O. E., and whose continued objection to that office is sufficient proof of his ability and standing in that community, to state what I know in relation to the subject.

I made inquiry of one who could, as well as any one, give me reliable information as to the cause of the delay in the institution of the Portland Lodge. He informed me that the reason was that from the beginning there did not exist a sufficient number of the names of such men as would tend to elevate the Order in the eyes of the world. A second list was afterwards presented, which, upon careful examination by the proper authorities, was found to be satisfactory, and a dispensation was issued, and the lodge instituted, under, as I am informed, most favorable auspices.

Brother Commerford, being a member of the Order, and a good one, will be likely to make a deeper impression, at least upon those who are in it than one who is on the outside. I have no desire to insinuate myself in o a matter which is not mine, except so far as I am able to defend a brother, which I feel it my duty to do at all times and under all circumstances. Knowing that your paper had always been favorably disposed towards our Order, I take the liberty of thus addressing you.

Yours very truly, GEORGE A. REYNOLDS.

WORDS OF APPROVAL.

A MOVEMENT THAT DESERVES SUCCESS.

BOSTON, Aug. 22.

A movement to improve the character of the entr'acte music at our theatres may or may not command success, but there is no doubt of its desirability. In this city we have suffered less from poor orchestras and amateur-like programmes than in many other places, and yet the constant theatre-goer must often have had cast upon him the reflection that there is room for improvement. Now a number of the most influential orchestra leaders in New York have met at the office of THE DRAMATIC MIRROR and resolved to effect a permanent organization to further the wished-for end. Of their plans THE MIRROR, which has for several months been pleading for better music, has this to say:

"The purpose is not to establish a 'guion' for protective, coercive, or pecuniary purposes. It is simply and solely intended to improve the character of theatre music, and to transform it from a repast into an attraction. The leaders are prepared to enter the campaign with a hearty good will; they are armed with irrefutable arguments, which they are certain will persuade managers that it will pay them better to employ adequate and competent orchestras than to hire scant and unskilled bodies of musical mechanics."

The theatre orchestra can become an instrument of torture or of enjoyment with almost equal facility. Those who have suffered from the torture will welcome anything that promises enjoyment.

A COMMENDABLE CRUSADE.

BALTIMORE, AUGUST 22.

THE NEW YORK DRAMATIC MIRROR has started a commendable crusade in a movement to improve the average theatre orchestra, which, THE MIRROR truly says, is by too many managers regarded as "a necessary evil, the expense of maintaining which must be kept at the lowest possible point, irrespective of what the artistic result may be." To institute this reform it invited all orchestra leaders, traveling or resident, to meet last week at its offices to organize a permanent organization association. The object of this association is to be artistic, not protective, and is in the interest of that portion of the theatre-going public who want good music when they hear any. The policy of the association with the managers is not to be aggressive, but pacific and persuasive. The proposed reform is one worthy of hearty,

OBITUARY.

Israel Fleischman, lessee and manager of the Walnut Street and New Park Theatre in Philadelphia, died last Saturday morning from Bright's disease. Mr. Fleischman was forty-nine years of age. He was born in Baltimore in 1847, and was one of the best-known theatrical managers in the country. He went to Philadelphia in 1863 and became a salesman in a dry goods house. Two years later he married into the Stein family, the well known printers. It was not until 1882 that he entered the theatrical business. He formed a partnership with Thomas A. Hall, and under the firm name of Fleischman and Hall managed the Walnut Street Theatre. The following year Mr. Fleischman became its sole lessee, and a few years later he opened the New Park Theatre. He was an active politician, and was a member of several important bodies and clubs. He was a life member and at one time a trustee of the Actors' Fund of America. He will be buried in Mount Sinai Cemetery, Frankford.

According to a letter from Lillian Andrews Doud to THE MIRROR, it appears that her husband, Frank Doud, who died in San Francisco recently, had been suffering from hemorrhage consumption for over a year. The burial took place in the family plot at Mountain View Cemetery, Oakland, Cal. Mr. Doud was only thirty-eight years of age at the time of his death. He played leading juvenile roles with Maggie Mitchell for three years, and was for several seasons at the Casino, in this city. Mrs. Doud writes that her husband had many friends in the East, and that she wishes them to know that his sufferings are ended.

Last week the news of Marie Williams' death was cabled to this city. She was formerly celebrated as a burlesque actress. She first visited this country twelve years ago with Lydia Thompson, and her cleverness and comeliness made her popular immediately. Miss Williams reappeared in New York a few seasons ago, and obtained engagements. While in Chicago two years ago it was reported that she had been arrested. She sent an emphatic denial of the story to THE MIRROR at that time. Shortly after she returned to England.

Emily Darragh, an English actress, died in this city last week. She was thirty years of age, and came from London a year ago, and appeared with the Babes in the Wood company at Niblo's. Recently she had been filling an engagement with the El Dorado spectacle at Weehawken, N. J., under the name of Emily Greenwood. Her husband and two children are in England. The Actors' Fund took charge of the funeral.

CERTAINLY A DANDY.

She Couldn't Marry Three, in which Lillian Kennedy made her metropolitan debut at the Windsor Theatre on Monday night, is an unqualified success. The plot is most intense, and yet the comedy element is delightful. The scenery is colossal and in addition very beautiful, the sensational features were numerous and costly. Miss Kennedy will undoubtedly create a furor throughout the country in her magnetic characterization of Bess, which won for her an instantaneous outburst of approval from the large audience who rewarded her efforts with a curtain-call at the end of each act. The company is most excellent, particularly Messrs. Kennedy and Sullivan, who gave the sprightly little star magnificent support. Miss Kennedy is a success, her play a success, and we bespeak it a sure winner.

MATTERS OF FACT.

Frank Dupree, who has his office on Fifth Avenue, represents a special syndicate of over one hundred newspapers in the United States as dramatic correspondent.

According to the statement of Messrs. Rich and Harris, George Thatcher's Minstrels and their comedy company are "wedded beyond divorce" in Tuxedo.

The Clarendon Bennett company playing a repertoire of American plays desire a good comedian.

Messrs. Bowes and Koch, managers of the Grand Opera House at Ogden, Utah, are now booking for the season, and would like to hear from managers with open time.

A. H. Whitmore, the actor of old men and Yankee parts, has not yet signed for the season.

Hyde's Specialty company, under the management of James Hyde of Brooklyn, will begin rehearsing at the Lyceum Theatre, Rochester, N. Y., Sept. 6, at 11 a. m.

This will be the fifth year of Frank M. Wills' Two Old Crones on the road. A company of clever people has been engaged, while W. H. Turner will continue as manager.

W. H. Crane's company will begin rehearsals at the Hollis Street Theatre, Boston, Mass., on Sept. 5.

The company is playing The Volunteer, which J. H.averly will manage. It is now complete, and contains the names of a number of strong actors.

The Mt. Vernon Lodge No. 1, B. P. O. Elks, want a first-class attraction for their benefit, which is to be held shortly at Mt. Vernon, Ohio.

The daily press of Boston was unanimous in praising Agnes Herndon in La Belle Marie. She evidently hit the critical taste in that city.

The people engaged for Corinne's company this season will meet for rehearsal at Horticultural Hall, Philadelphia, on Sept. 1, at 10 a. m.

La Basoche, by Massager and Carré, a comic opera which has enjoyed success in Europe, is for sale on royalty by Miss Marbury.

Miss Marbury, of Twenty-fourth Street, is prepared to place manuscripts, draw contracts, collect royalties, and attend to all the work of caring for a play, from the time it leaves the author's hands until it is produced.

That sure money-maker, The Private Secretary, will go out this season under this direction of Edwin Travers.

Agnes Wallace Vila calls attention to the fact that The World Against Her is her personal property and must not be pirated.

Winfield Congar, general business and heavies, has not yet signed for this season.

The Cleopatra Burlesque and Frolic company is a new burlesque and vaudeville company that is going on tour under the management of the American Exhibition Bureau of Pittsburg, Pa.

Harry Corson Clarke is busy rehearsing with The Still Alarm, with which company he will travel this season.

NEW YORK THEATRES.**CASINO.**

Broadway and 49th Street.
Evenings at 8:15. Matinees Saturday at 2.
Coolest and Handsomest Theatre in New York.

INDIGO.

Continuous Roof Garden Concert, 1:30 to 3.
Admission 50 Cents. Seats on sale two weeks ahead.

BUOY THEATRE. B-way, near 30th St.

Every Night at 8:15. Matines Wednesday and Saturday.
The glorious new depur in modern stage dress.

A HIGH ROLLER.

Sixty people. Barney Hogan, Russell Brothers, and many others. A graceful dancing corps of 25. C. medians a Scene, and Subteens galore. Rich in new fun. Large us scenery, sumptuous costume, costly accessories, and star attractions. Next week, NODDY.

14TH STREET THEATRE.

Near 6th Ave.

MONDAY ROSENSTEIN. Sole Manager.
Every night. Matines Wednesday and Saturday.
Reserve 40 chairs and 40 boxes. 50c.
Last week of the Military Comedy drama.

A FAIR REBEL.

Monday Aug. 31—10th Street at 8:30.

PALMER'S THEATRE.

Broadway and Thirtieth Street.
LAST TWO WEEKS.

THE TAR AND THE TARTAR.

100th to 101st Performance.

Matinees Saturday.

BROADWAY THEATRE.

Corner 47th Street.
Mr. FRANK W. SANGER.

Coolest and Handsomest Theatre in the World.
Every Evening at 8.

DE WOLF HOPPER OPERA COMPANY

Second week of the Operatic Burlesque.

WANG.

GARDEN THEATRE.

Madison Avenue and 47th Street.

Mr. FRENCH Manager.
Evenings at 8:30. Only Matinees Saturday at 2.

MR. RICHARD MANSFIELD

and his stock company in

REPERTOIRE.**LYCEUM THEATRE.**

4th Avenue and 42d Street.

DANIEL DEIGHTON Manager.
Monday, August 31st.

E. H. SOTHERN.

in Henry Arthur Jones' new play

THE DANCING GIRL.**H. R. JACOB'S THEATRE.**

Corner 43rd Street and Third Avenue.

Music and Pictures.

Season opens with an exciting show.

CRUISKEEN LAWN.

A SUCCESS!

Matines Monday, Thursday and Saturday.

NEW PARK THEATRE.

Broadway and 47th Street.

Evenings at 8:15. Matinees Saturday only.

SECOND WEEK OF THE TRIFIDIAN STUPOR.

ROSE COGHLAN.

TUE.

DOROTHY'S DILEMMA.

11th Street West of 6th Avenue.

PROCTOR & TURNER Prorietors and Managers.

Composing Thursday, Aug. 27.

CHARLES FRITHMAN'S COMEDY TEAM.

Presenting William G. Farley's successful comedy

MR. WILKINSON'S WIDOWS.

MATINEES WEDNESDAY AND AFTERNOONS.

KOSTER & BIAL'S CONCERT HALL.

2nd Street, near 6th Avenue.

MATINEES MONDAY, WEDNESDAY, SATURDAY.

The most interesting programmes ever presented.

Monday, Sept. 1—First appearance of

Mlle. EUGENIE FOUGERE.

TOUR OF MISS HERNDON.

TOUR OF MISS HERNDON.

The press of Boston voices the public's approval, and greets the great actress with stormy applause for her artistic creations of JEAN, the Country Girl, and MARIE, the Woman of the World, in her enjoyable production of

LA BELLE MARIE: OR, A WOMAN'S REVENGE.

Colonel Boston's judgment.

"Call after each act and after the play." . . . Miss Herndon

is to be congratulated.—*Boston Herald*, Aug. 27.

She personifies admirably the woman of the world. . . . Play and artist a complete success.—*Boston Globe*, Aug. 19.

Miss Herndon's interpretation of the trying part was so excellent as to make her popular at once. . . . She displayed great talent.—*Boston Daily Advertiser*, Aug. 18.

Miss Herndon has a wonderful musical voice. She strongly brings to mind Genevieve Ward in "Forget Me Not," particularly in the rapid changes from the captivating siren to the relentless woman seeking justice for her wrongs.—*Boston Daily Advertiser*.

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The Br. in Philadelphia, week Sept. 7. Time all filled except Christmas week and after March. Address as per route. Acting Manager Agnes Herndon.

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GOSSE OF THE TOWN.

Douglas Fairbanks has invited both Jerome S. Jerome and Holden Chambers to visit New York this winter.

Nelson Warden has returned to this city from his trip to the Pacific coast with amateur Frohman's company.

PANEL photographs of Marie Wainwright and of Henry Miller, in the costumes they will wear in *Amy Robart*, are to be seen along Broadway.

The theatrical exchanges and agencies are beginning to be less crowded, as the companies scatter on the road.

A. M. Palmer comes to town once a week.

EMILE DU KÉRATZ has written two plays. One is a comedy of intrigue called *Suzanne* and the other is a war drama called *Edmée*, or *Before Meets*.

A MUSICAL BELL opened at Port Jervis, N. Y., last Tuesday.

STEVE BROWN was ill last week. He says that he was threatened with brain fever.

C. JAY WILLIAMS has been engaged by Daniel Sully to play the part of the German baron in *The Millionaire*.

FLETCHER WILLIAMS, who is now managing a Summer company, will return to New York on Sept. 4 to look about for next season. Mr. Williams has been a member of several good companies, and has acquired an enviable reputation in his particular line of work.

MARINA FORD is to play leading parts in Wilfred Clarke's company, which is to be managed by John T. Ford.

W. M. FARXU has been engaged for The Midnight Alarm company.

The McCasland Opera House, which will soon be completed, is to accommodate fifteen hundred persons. It is the only theatre in East St. Louis, Ill., and its appointments are to conform with modern improvements. The house will be lighted by electric lights, and heated by steam. The season is to begin about the middle of September.

THE DEVIL'S EDITOR will open its season at the Park Theatre, Philadelphia, on Sept. 7. The cast will include Alice Harrison, Hattie Delaro Barnes, Sheridan and Flynn, William Armstrong, Frank Doane, and Hattie Anderson.

JOSIAH DILLON, recently business manager of The Runaway Wife company, will go in advance of Sadie Scanlan in Italy.

AUGUSTA ROCHE has ended her engagement with the Garrow company. She will be in the cast of *The Khedive*.

H. S. TAYLOR is booking for The Canuck, Haverly's Emerson Minstrels, Harry Lacy, Louis Aldrich, Kate Claxton, and many other companies. His Exchange has enjoyed a steady boom all summer.

JESSE WILLIAMS began rehearsing the music of Frederick Paulding's production on Thursday. He is writing the incidental music for *Jack Royal*. On Sept. 1 he will return to his position as musical director at the Garden Theatre, and he will conduct the orchestra on the first night of *The Struggle of Life* on Sept. 7.

ROBERT HULLARD is in particularly happy spirits of late. In the first place he has a good contract to go with Blue Jeans tucked away in his inside pocket. In the second place he has a clear right to call himself a dramatist. He says that the one-act comedy, *The Last Performance*, writ by himself, is a no-end good play. Asked when he would produce it, he said, "Oh, in a season or two—when I star." "So you intend to star?" "Yes; but not until season after next. That will be soon enough."

The only companies that will be under Daniel Frohman's management this year are Mr. and Mrs. Kendal, E. H. Sothern, The Charity Ball, and the Lyceum stock. A few years ago this would have been considered something rather stupendous for one man to manage; but to-day it is not even out of the common.

INNES, the leader of the band now at the Madison Square Garden, is a disciple of the Pat Gilmore school. He is full of tricks, and delights to vary the *tempo* and the volume of sound unexpectedly.

It was a wise decision to reinstate Dr. Jekyll and Mr. Hyde in the acting repertoire of Richard Mansfield. The audiences at the Garden Theatre became larger at once.

D. A. BONITA has left A. M. Palmer's staff. He and Nelson Roberts will manage Kate Claxton this season.

LUCILLE ABBOTT-CLARKE, sister of the late Emma Abbott, has returned to New York for the purpose of disposing of the prima donna's costly wardrobe. The costumes have been on exhibition for several days at the Fifth Avenue Auction Rooms, 240 Fifth Avenue, where the sale will take place to-day (Tuesday). Many of the dresses are new, never having been worn by the singer.

CARLAND GADEEN has been engaged for the juvenile role in the Uncle Isaac company. His predecessor is seriously ill at the hospital in Syracuse, N. Y.

Iva Bell is negotiating with two managers for the coming season.

MANAGER GOTTHOLD has "booked solid" the season of The Pay Train company. The train will begin to choo-choo at the Hoboken Theatre on Aug. 27.

EDWARD L. DAVENPORT was married quietly in Boston a week ago last Saturday, but the fact did not come to light for two or three days. Mr. Davenport's bride is Miss Lou Davis, a beautiful young lady prominent in Charlestown society. The ceremony, which was performed by the Rev. Henry F. Allen, was private, owing to the recent death of Mr. Davenport's mother.

STELLA PERISS has been engaged by Stevens and Callahan for the Pearl of Pekin.

MARGUERITE FEALY has been engaged as leading lady with Master and Man. Little Maid Fealy is to play a child's part in the same piece.

GRACE GOLDEN, formerly of the Casino, has signed with Hoyt and Thomas for *A Trip to Chinatown*.

REHEARSALS of Work and Wages began last week at the Grand Opera House. The season will begin at the Windsor on Sept. 7—Labor Day. King Hedley will have charge of the company.

The production of *Peaceful Valley* by Sol Smith Russell in Minneapolis the other night was made the occasion of a popular tribute to the actor by his fellow townsmen. The Grand Opera House was packed with a representative audience, and the new play was received with every indication of satisfaction. The morning following the *premiere* the Minneapolis papers devoted whole broadsides to the event.

JACOB'S Third Avenue Theatre has been painted and renovated. A new boiler has been put into the house and a new system of heating will be used next winter. M. J. Jacobs continues to represent his father at this theatre.

CHARLOTTE ST. FELIX, one of the well-known St. Felix Sisters, was married recently at Denver to William R. Weston, manager of the Tivoli Theatre at Aspen, Col. Mr. and Mrs. Weston have taken possession of a new home at Aspen, where they will remain permanently.

J. C. ABBOTT will start the American Opera company on the road the first week in October, with a repertoire of grand operas. Mr. Abbott writes that in his opinion the best musical works can be given profitably at popular prices. He says that his troupe will number forty persons.

The Delmaning Brothers, who were formerly with Bluebeard, Jr., have been engaged for Corinne's company.

ISABEL ANNELEY has begun rehearsing her company in Burlington's Widow. H. D. Grahame will act as Miss Annesley's manager. The comedy was written by John Douglas, and had its first production at Toole's Theatre, London, in May last. A season of thirty-five weeks has been booked for Miss Annesley in the principal cities, beginning on Sept. 7 at Waterbury, Conn. A clever and capable company has been engaged for her support.

EVANS AND HOY opened their eighth season in *A Parlor Match* at Helena, Mont., last week.

The third annual fair of the Seymour Fair Association will be held at Cyclone Driving Park, Seymour, Ind., from Sept. 22 to Sept. 25. The Franklin County Fair of Kansas meets on Sept. 28.

LOUIS HOMER, the scholarly dramatic editor of the Boston *Beacon* sometimes nods. He says: "There do not appear to have been a large attendance of European notabilities this season at Bayreuth." The Philadelphia *Music and Drama* furnishes another specimen of grammatical obliquity when it says, "but it don't necessarily follow that she knows," etc.

CHARLES E. CALLAHAN is now a partner with Randall and Dickson in a couple of ventures in which they are interested.

AN opera called *The Miller's Daughter* will be produced in October at the Opera House in Manchester, N. H. The story deals with the period of the Salem witchcraft delusions.

CLARA LOUISE THOMPSON has accepted an engagement with Maude Granger.

AMONG those who saw the first performance of Dorothy's Dilemma were Georgie Drew Barrymore, Harry Lacy, Henrietta Lander, Beatrice Moreland, Jay Rial, J. M. Hill, Horace Wall, Edward M. Alfriend, Helen Barry, Maude Granger, Charles Palmer, Emma V. Sheridan, Ralph Delmore, Charles Chaterton, and Henry E. Abbey.

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Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, near Broadway.

CHARLES BARNARD.

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Open Oct. 19, Walnut Street Theatre, Philadelphia.

Part author with W. A. Nestayer of *We, US & Co.*, and with Henry C. DeMille in *The Main Line*.

Editor of "The World's Work" Department, Scribner's, now Century Magazine; Assistant Editor on "Tools and Machines" of *The Century Dictionary*.

Also author of "Knights of To-Day," "The Whirlwind Buoy," and other stories.

Having had many years' experience as a writer upon scientific and technical subjects, Mr. Barnard is now prepared to design for managers novel scientific stage effects, and to examine plays in manuscript, rehearsal, or performance, with a view to suggestions for plots, scenery, business and characters.

Address care of "FELL CRAFT CLUB," 12 East 26th St., New York.

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George Barret, * Miss Castlaine,

The Charming English Actress.

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IN A REPERTOIRE OF PLAYS.

Commencing at Philadelphia, Sept. 21.

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Care Taylor's Exchange, 35 W. 26th Street.

THOMAS F. SHEA, Representative.

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FRED. B. NORTON,

GENERAL THEATRICAL AND MUSICAL AGENT.

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Every description of Dramatic and Variety business transacted. Always vacancies for Novelties and Specialty Turns. Correspondents in all the Colonies. Registered cable address, VIGILANT, SYDNEY.

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H. G. INTUS BROOKS, Manager.

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429 Master Street, Philadelphia, Pa.

IN OTHER CITIES.

PHILADELPHIA.

The National, People's, Lyceum, and the Kensington were opened for the season, last week, and in each S. R. O. was hung out on the opening night.

The Central Theatre opened 22 with Sam. T. Jack's Creole Burlesque co.

Carnegie will open for the season 24.

The National Theatre's opening was very auspicious, standing room being at a premium at 7:30 o'clock. Since last season the interior of this house has been newly decorated in lighter and brighter color, and the change from the old particularly reddish tint has added to the general attractiveness. My back, with Walter Sanford in the title role, was the attraction, with this cast: Dore Davidson, George L. Montgomery, Charles Frem, Ramil, and Lillian Brainerd. Same co. all the week. Custer will be presented 24.

At the People's Theatre W. A. Brady's After Dark drew a big house 21, and the attendance has been large all the week. In the cast are Harry Meredith, Russell Bassett, Elsie Hughes Wood, Lavina White, and Little Mamie Murphy. In the concert hall scene Queen and Ryland appear, and Jim Corbett, the California pugilist, has a bout with Jim Daly. The familiar face of William Fielding is missed from the front of the house, having been succeeded as business manager by George W. Herbert.

At the Lyceum Theatre the opening attraction for the season which opened 21 was the City Club Vandeville and Burlesque co. The theatre has been entirely re-created and redecorated, and Manager Jernigan looks forward to a successful season. The first Troupe 22.

The second performance of the New American Opera co. took place at the Grand Opera House 21. It was a gala event. Business manager James hung out the "standing-room" only sign early in the evening. Mr. Trostman was given. Von Weber's "Jubilee" overture by the orchestra, under the baton of Director Hinrichs, was finely rendered.

At the Bijou the usual good bill is being presented this week. The programme includes the American Four, Glenroy Brothers, Le Petit Freddie, Petrie and Elise, Burgess, contortionist, Stefano Brothers, Comers and Quigley, Clerette the juggler, Gaynor and Graff, Emma Lee, Roger Brothers, Puckett and Mayron, Monroe and Mark, C. M. Ernst and Professor Abt.

Manager Fleishman, of the Walnut and Park Theatres, who has been ill for some time, was not improved in health by his Summer outing. He is reported to be ill at his home, but it is expected that he will have sufficiently recovered by the time of the opening of his two theatres.

Charles M. Southwell, the treasurer of the new Empire, is in town, and can be found at his office any day full of business relating to the opening which will occur 22.

Corinne is resting at her home in this city, and can be seen any fair day driving in Fairmount Park. The Standard will open for the season Sept. 7 with The Irish Corporation.

DETROIT.

George Thatcher, in his new and novel departure of combining a farce-comedy co. with his minstrels, made a handi success in Tuesdays at the Lyceum Theatre 21 with Saturday matinee, to large houses. Of course, Thatcher is the star of the comedy, but he had to share the honors with many other members of the co. Raymond Moore's sweet tenor voice touched a sympathetic chord in the audience, and he was obliged to respond again and again to recalls, as did also Thomas Lewis, in his baritone solos. The old time favorite, Hughie Dougherty, was as funny as ever, and together with Edgar Frennan, kept the house in an uproar in their impersonation of the "slimy" song and dance team. The singing, as a whole, was good, and the piece went with a snap, which was a delightful relief from the old-time minstrel show, being the long-sighed for "something new." The co. left Sunday night for Toledo, where they played one night on Monday Hallen and Hart, who have been rehearsing their reconstructed Later On at the Lyceum for the past week, gave their initial performance of the season 22 to a large audience. The piece ran smoothly and was well received. Hallen and Hart's topical songs were all new and catchy, and they were ably assisted in their efforts to amuse by a co. of clever people.

The regular season of the Detroit Opera House opened 21 with Carroll Johnson in his new play, by Edward E. Kidder, entitled The Gosssoon. This was the first production of the piece on any stage. Mr. Johnson and co. have been rehearsing it for the past week, under the personal supervision of Mr. Kidder, and it showed the good results in the manner in which it was presented for the first night. It would require too much space to give the plot of the play; but one thing is certain, which is that it proved a decided success, and both star and author are now open for congratulations. Carroll Johnson has a character in Clancy O'Connell, the good-natured squire, that exactly suits his peculiar abilities, and of course he incidentally introduces a number of his pretty songs and dances, which he delivered with all his old time grace, that made him so popular in his minstrel days. The story of the play is interesting, well woven, not overdrawn or unnatural, and held the closest attention of the audience from the beginning to the close. At the end of the third act there were calls for star and author, and in response Moore, Johnson and Kidder came forward; the latter bowed his acknowledgments, and Mr. Johnson responded with a neat little speech of thanks for his co. The supporting co. was excellent, and included Mark F. Hayes, Joseph A. Daly, Bert Fawcett, W. D. Stone, Hugh J. Ward, Lida M. Miller, Annie Shindler, and Mrs. G. A. Mortimer. The engagement continued for one week, with the usual matinée.

A Barre of Money under the management of E. D. Stock was the offering of Whitney's Grand Opera House for seven nights and matinee, commencing 21 to the usual large Monday night audience. Jessie West as Rosy had the principal part, and did her work in such a conscientious manner as to win the hearty applause of the audience. The rest of the co. were all satisfactory, especially Walter Perkins as Hy Heleett, George A. Barker, as the census enumerator, and Rosabel Russell, as Aunt Amanda.

The London Society Girls opened to a crowded house at the New Bedford Street Theatre. The co. is a fair one, and the audience seemed well pleased with the different specialties.

Frederick Warde, in repertoire, at the Detroit Opera House 22-23, Natural Gas at the Lyceum 24-25, and Two Old Cronties at Whitney's Grand Opera House 26-28.

Harry Parent, formerly head lithographer at the Detroit Opera House, has accepted the position of Treasurer of Redmond's Grand Opera House, Grand Rapids, Mich., and entered upon his new duties 21. This house is included in Manager Garwood's Circuit.

There seems to be some opposition to the opening of Whitney's Opera House on Sunday night, but Manager Garwood thinks he has just as good a right to keep open on that night as Wonderland, especially as he intends to devote a part of each performance's receipts to some charitable purpose.

Bargam and Bailey's Great Show on Earth swooped down on Detroit 21, and gave two performances, which were attended by about twenty-five thousand people. They departed for Saginaw at midnight, where they gave two performances of

The manager's of the different houses have all published their list of bookings for this season, and if one can judge by the list, the season will be one of the best, if not the best, Detroit ever had.

CLEVELAND.

The Baker Opera co. drew crowded houses every night of 21-22. The citizens tenured Mr. Baker a benefit 22. The co. has been here fourteen weeks, and every week the business has been immense. Mr. Baker will open his regular season in Canton 23.

Jacobs' Cleveland Theatre opened its regular season 21, with a Dark Secret. The interior of the house is one of the prettiest in the city. New divans and chairs have been added.

A Dark Secret is here with the same cast as last

year, with the exception of the French governess, which is taken by Josie Lane. The Barra troupe of musical specialists are an added feature. Their appearance in Cleveland is their first in America, being direct from Germany. Large business all the week. Lost in New York 23-24.

Paul Kanvar will open the Lyceum season 25.

The regular season of the Opera House will open 26 with Fantasma.

Uncle Isaac appeared at the Star 27-28 to Roland Reed last season. Uncle Isaac is a dialect comedy, with Hebrew characters. The specialties in acts two and four are very good. The Inside Track 29.

C. C. Lambert, the representative of the West Shore Road, called on Owen Ferree, business manager of Uncle Isaac, and made a settlement in full for the co.'s loss in the Port Byron accident.

CHICAGO.

The season of 28-29 is about to begin in earnest here, and theatres will be opening every week from now to the middle of September. The only houses that closed were those minor ones that were scattered about in the various divisions of the city.

With the exception of the Grand Opera House, all the down-town houses were open all Summer, and each did a big business. Indeed, the summer season at the theatres has been a marked one to Eastern managers. Every night the theatres were filled. This season will, without doubt, be the most brilliant of any previous year. Every manager has used excellent judgment in booking attractions, and there will be a bewildering number of new attractions.

The most important dramatic event of the past week was the first production on any stage of Henry C. De Mille's play The Lost Paradise, by Frohman's co. at the Columbia. This is a drama built on the lines of The Middleman, which F. S. Willard presented in this country. Mr. De Mille modestly says on the bill that his play is "based upon an incident from the German of Ludwig Fulda." As a matter of fact, the drama is practically a translation of Das Verlorene Paradies (The Lost Paradise), which was presented at a German theatre in New York last Winter. Mr. De Mille says he has practically changed the entire piece so that little remains of the original, but people who know both plays say there is not enough change to mention in polite society. But the story, German or English, is not new.

A worker, holding the responsible position of superintendent of the manufacturing works, falls in love with his wealthy employer's daughter. For his audacity he is discharged. The workmen strike, and the superintendent proceeds to prove that all the patents that have made the fortune of his employer are his invention, and finally, of course, he marries into the family to save it from ruin.

There are two striking scenes, and both bear the unmistakable marks of the German spirit. The great strike scene and the incidents developing from the fierce argument between the representatives of capital and labor, and above all, the great situations wherein the rich man and his daughter are confronted by the old workman and his child. Here is an expression of one of the workmen—who but a German would think it: "The sweat of our bodies has crystallized into the diamonds for her neck," pointing to the gems on the daughter of the rich man.

The play has been well received, and the work of the actors rewarded with liberal applause. The best work has been done by Frank Mordaunt as Andrew Knowlton, the manufacturer, and Sydney Armstrong, as his daughter. William Morris, Orrin Johnson and Odette Tyler were also good. Cast-

Andrew Knowlton.....Frank Mordaunt
Reuben Warner.....William Morris
Ralph Standish.....Orson Johnson
Bob Appleton.....Cyril Scott
Fletcher.....C. L. Stile Allen
Joe Barnett.....Henry Talbot
Schwarz.....Thomas Oberle
Old Benzal.....Emmett Corrigan
Hevitt.....Charles Mattack
Billy Hopkins.....John J. Buckstone
Mrs. Knowlton.....Alice Adams
Margaret Knowlton.....Sydney Armstrong
Polly Fletcher.....Odette Tyler
John.....John Carlyle
Nell.....Maude Adams
Cinders.....Ella Hawkins
Kate.....Miss Levea

At the Grand Opera House Natural Gas, with Donnelly and Girard, had a prosperous week. Von Sonnen week of 22-23.

The success of Sindbad at the Opera House continues to be phenomenal. The fourth edition is now on and the new features have made a hit. The specialty will remain another month.

At Hooley's Theatre The County Fair is drawing crowds, and the season has been remarkable. The regular season will open 25, with Daniel Frohman's co. in The Idler.

The Souban closed a good Summer engagement at McVicker's. The regular season will begin this week with Gus Williams in his own comedy.

The Windsor opened the season with a pleasing comedy-farce entitled The President, with Frank David and Frank Lane in the leading roles. It was well received. Hands Across the Sea week of 23-24.

At Haylin's Theatre the regular season opened with an elaborate production of The Frozen Sleep. It was well set and acted.

H. R. Jacobs' Academy began with Master and Man, and had a good week. The Dark Secret week of 23-24.

At the Alhambra, Hands Across the Sea was the attraction. Master and Man week of 25-26.

The Haymarket opened 22 with Hanlon's Fantasy, which has many new and surprising features.

PITTSBURG.

The week ending 22 has been one of warm weather, and consequently one that was lacking in theatrical enthusiasm.

Two of our houses are yet closed, but they will come into the field shortly, while the new Alvin Theatre will be added by the latter part of September, when Pittsburgers will have a place of amusement for each night in the week.

The Limited Mail drew very large houses at the Bijou 22-23. James Reilly in The Broome Master 24-25.

Will E. Burton in Tom Sawyer drew large houses at Harris' Theatre 22-23. Max Feinmann in Uncle Isaac 24-25.

George H. Turner's English Girls Burlesque co. drew large houses to Harry Williams' Academy 22-23. Fairly good vaudeville co. The May Russell co. 24-25.

The Duquesne Theatre remains closed for this week, its preliminary Fall season will open 24 with W. S. Cleveland's Consolidated Minstrels.

The grand opera House will open 25 with the Ford-Clark comb. in a round of English comedies. Harry Slack, of this city, is to be on the staff of the new Alvin Theatre.

CINCINNATI.

The season at Haylin's was successfully opened 21 with our Strategists. The leading roles were effectively handled by Harry Bell, Mamie Sheridan, Mattie Wood, J. R. Armstrong, Charles Horn, W. A. Howard and Walter Barnett. The piece was satisfactorily staged and the attendance during the week, notwithstanding the weather, was excellent.

Bargam and Bailey's Great Show on Earth swooped down on Detroit 21, and gave two performances, which were attended by about twenty-five thousand people. They departed for Saginaw at midnight, where they gave two performances of

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A Dark Secret is here with the same cast as last

year, with a decided hit in her rendering of "In Old Madrid."

Charles E. Remis, the baritone, was the vocal soloist at the concert 22.

As already indicated in THE MIRROR, the local managers who give Sunday performances have decided to contest the omnibus Sunday amusement ordinance, and in the Police Court Dr. Managers Fennessy, Havlin and Baker demanded trial by jury. This procedure will entail not a little expense on the city authorities without any compensation return from a pecuniary standpoint.

Manager Baller's bookings at the Pike for the season include Fred B. Warde, Marie Wainwright, Rose Coghlan, Wilson Barrett, Dr. Bill Tar and Tarter, Rosina Vokes, Fanny Rice, Mr. Barnes of New York and his heroic associate, Mr. Potter of Texas, the Minnie Hawk Opera co., Madame Janaschek, Julia Marlowe, George Barrett, The Last Word, F. S. Willard, Augustus Pitton's co., The President, and Richard Mansfield.

Manager John Morrissey, of Chicago, was in the city 22.

DENVER.

When the Lyceum co. reopens the Tabor 22, it will give a repertoire, instead of running one piece the whole week. It will probably give four of its plays, opening with The Miller. Manager McCourt announces that many requests have been made for a performance of The Wife. That play possesses emphatic drawing power in Denver.

The Broadway will reopen 23 with Incognito. H. B. Lonsdale will sit again as local manager. Mr. Lonsdale will return from the East this week.

The People's Fifteenth Street renamed 22, under the new regime. Clay Clement and Alice Payhead head the stock. Two Orphans was very well presented, and there was a crowded house—a very auspicious beginning.

Vast crowds attended Elitch's and Manhattan Sunday. The particular attractions at each resort were marriages in balloons. All went well with the couple who ascended at Elitch's, but the balloon at the other place burst in mid-air. It formed a sort of a parachute, but although the occupants came down at a terrific rate, there were no serious injuries. It was a miraculous escape. The cos. in the theatres continue to change their programmes weekly. Iolanthe is being done at Elitch's, and very successfully, too. The Wilbur co. at Manhattan is presenting Bohemian Girl.

Manager McCourt of the Tabor, is in the East.

The street is being paved in front of the Broadway with a sample pavement by a contractor that's endeavoring to secure a footing in Denver. W. H. Bush, one of the owners of the Broadway Theatre, has leased, in conjunction with other parties, the new Brown building opposite, at a rental of \$2,000 per month. The building will be ready in July, 1895, and will be one of the finest hosteries in the world.

LOUISVILLE.

The Grieves Burlesque co. at the New Buck is filling a satisfactory engagement. The specialty acts are all good, and the costumes pretty. Large business.

The Bijou will open its season 22 with The Patrol.

The Harris Theatre will open 23 with A Breezy Time.

The Masonic will open 23 with Cleveland's Minstrels.

Macaulay's will open with George Wilson's Minstrels and be followed by Frame Daniels in Little Frock and some of the best attractions on the road.

Mary Clary, Louisville's promising young contralto, sang at one of the Triennial Club concerts, and excited much favorable mention. Some critics predict that her voice will rival those of the greatest contraltos the stage has known.

The Patrol co. has been rehearsing three times a day, Sunday not excepted, for the past week.

O. F. orrence will officiate in the box-office of Harris' 22.

Walter Matthews is still here. He has made no arrangements for the season. He is developing skill as an expert minstrel, and is finding pleasure in the exercise.

WASHINGTON, D. C.

The Carleton Opera co. in Dorothy drew large audiences to Albright's week of 17-22. Clara Lane in the leading role won unstinted applause and added many to her list of admirers in Washington. This co. is in excellent trim, with not a single weak point in its support. The fine singing of F. E. Murray and the irresistible drollery and humor of Mr. Bigelow have added much to the delightfulness of this charming opera. The Crimes of Normandy will be given with a change of cast 23. Clara Lane taking the part of Sordet. By special request Namon will be given 23 with the Mikado on Wednesday night and Saturday matinee and the grandfathers Thursday and Saturday; Fra Diavolo 24.

The New National will open 24 with Robert Downing in Virginia, Damon and Pythias, the Gladiator, Brutus, Julius Caesar and The French Marriage, all of which plays will be elegantly mounted and most elaborately costumed.

At the Bijou week of 17-22 Uncle Hiram drew full houses. Next week Our Melinda will be presented. This theatre has recently undergone extensive interior improvements and it is now most attractively decorated.

JOHNSON. — **GRAND OPERA HOUSE:** Lew Dockstader's Minstrels gave an admirable impersonation of the New England hotel-keeper and justice of the peace. Ward Andrews, the heavy villain, was acted in conventional style by Charles C. Brandt. Arthur Horson did fairly well as Jack Farquhar. The rest of the cast do not deserve special mention. The scenery, especially in the first act, is very pretty, reflecting a deal of credit on Walter Burridge. **Cast:**

Helen Howe	Sol Smith Russell
Jack Farquhar	Arthur Byron
Leonard Rand	Fred J. Williamson
John Ford	Alfred Hudson
Charles Rand	Edward Vroom
Detective O'Neill	R. F. Sullivan
Virginia Rand	Minnie Madcliffe
Nicole Farquhar	Anna Belmont
Phyllis Howe	Morton Lester
Martin Howe	Lillian Chantore
Mrs. Ferris	Mrs. George Stevens
Betty Ferris	Little Hazel Chappell

GRAND THEATRE. — **TEMPLE OPERA HOUSE:** The Hustler. — One of the largest houses of the season. The Baldwin McEvilley comb. week of Sept. 1. The Slave is given as the initial performance. — **LAUREL:** Wilbur Opera co., to Sept. 7. This popular co. has been giving a repertoire of operas in a charming manner, and has delighted large audiences at each entertainment. Susie Kinsin is winning fresh laurels at each new production and endearing herself to Bradbury audiences, while Dorothy Morton, W. H. Kohlmeier and the various members of the co. render their respective roles in a pains-taking and pleasing manner. **ITEM:** Manager A. M. Miller, Jr., of the Temple Opera, has resigned his position, and departed to New York, where he will take charge of Faust, which is now rehearsing to go out on the road. A successor of Mr. Miller as manager will be selected at a meeting of the directors of the Masonic Temple co., to be held upon the arrival of Mr. Frisbie, who is now in New York. Mark G. Lewis is now in charge. Mr. Miller will be followed to New York by the hearty wishes of a host of friends in this city. His management of Temple Opera was always characterized by uniform courtesy, a discriminating taste as to attractions, and in this he has been ably seconded by the genial and good tempered Mark Lewis.

MISSOURI.

SEALIA. — **WOMEN'S OPERA HOUSE:** Beach and Bowers' Minstrels opened the preliminary season before a good-sized audience. The performance was acceptable but the programme musty, by reason of not having been changed for three seasons. The Pavton Comedy co. began a week ago at cheap prices, papering ladies' tickets for first night and opening in Caprice disguised as Rose Garland.

CHILLICOTHE. — **CITY OPERA HOUSE:** Fitzgerald's Bluebeard co. pleased a small audience on

MONTANA.

BUCKLEY. — **MACHINER'S OPERA THEATRE:** The grab bag, to, and A Royal Pass, to, both to poor business. The Hustler, to, Sol Smith Russell, to. — **Twelve Temptations:** —

HELENA. — **MING'S OPERA HOUSE:** Elmer Vanier's Limited Mail brought business to, Evans and Hoey's Parlor Match opened the season to S. R. 6, to. The co. is stronger than ever; the songs and jokes new, and the specialties very clever. Messayer-Vaughn in grab bag, to, to light business.

NEBRASKA.

KEARNEY. — **OPERA HOUSE:** A Turkish bath to a good-sized audience.

OMAHA. — **GRAND OPERA HOUSE:** A Turkish Bath made its initial plunge in Omaha, opening for a week to, with three matinees, Sunday, Wednesday and Saturday. In spite of the very warm weather, business was uniformly good. Marie Heath has secured many admirers here. For the week of S. R. 2, the Golden co. is booked. **ITEM:** The new Royal Theatre will be opened Sept. 3 by the Alabama co. Mr. Sutcliffe, manager of the Grand Opera House, has booked the Barrow Opera co. for eight weeks, commencing to. This is decidedly the longest engagement that has ever been attempted in Omaha, and the venture will be looked upon with much interest. The Barrow co. will come direct from Pittsburgh, where they had a long engagement. The opening piece is to be the Bohemian Girl.

NEW HAMPSHIRE.

CONCORD. — **OPERA HOUSE:** An American Boy to a good-sized audience.

NASHUA. — **NASHUA THEATRE:** The regular season opened with An American Boy to a good house to. The different specialties were well received. Manager Davis has the strongest list of attractions ever booked here, and the season should be the best in the history of the Theatre. Peck's Bad Boy or Evangeline to, Crimes' Cellar Door Sept. 4.

NEW JERSEY.

ELIZABETH. — **TEMPLE OPERA HOUSE:** J. K. Emmet in Brit, in Ireland to a fair house to. The audience applauded Mr. Emmet's efforts most heartily, and seemed pleased and satisfied with the performance. He was supported by an excellent co., and the scenery was very pretty. Gus Hill's Novelties to; Two Johns to; My Fair to; Charity Ball to.

TRENTON. — **TAYLOR OPERA HOUSE:** The Two Old Comics was presented to a large audience to, and gave a satisfactory performance. Oldswod's Neighbors attracted a good house to. There are twenty-seven people in the cast. A majority of them are good in their specialties. Oldswod and M. Nab carried the tun through, and are clever Irish comedians.

ATLANTIC CITY. — **GRAND OPERA HOUSE:** William A. Brady's co. in After Dark to a packed house. Co. first-class. James Corbett, the famous pugilist, and Jim Daly, of Phila, helping hold a bout. William Barry in McKenna's Fortunat to, to good business. Mr. Barry's support this season is excellent. **ITEMS:** J. B. T. Newley, the general advance agent of Thatcher's Minstrels, was in town to. Many good attractions are booked for the season.

NEW YORK.

ROCHESTER. — **ACADEMY:** Notwithstanding the extremely warm wave that hovered over this city the past week, the audience greeted Charles McCarthy, who appeared in One of the Bravest to. The play has been revised, and the present edition will prove a winner. The novel and scene at the close of the second act to, in detail, the most complete ever seen here. The co. with a few exceptions to, are to an arrangement. Power, Ivey, etc., to. **ITEM:** Walter J. Moss, of the Farmers' Well co., was in town last week. The Academy looks as neat as a pin in its fresh trimmings. J. E. Boyle will look after the interests of Robinson's Music Theatre in this city. Manager H. K. Jacob's visited the city last week. W. H. Barber of Primrose and West's Minstrels, appeared at the Lyceum to a local benefit, and gave a fine exhibition of trick bicycling riding.

BUFFALO. — **ACADEMY OF MUSIC:** George Thatcher's Minstrels in Fuxedo drew good-sized audiences to, to. The Showaway met of the week. Evans and Daniels to. **ITEM:** L. W. Lovett of New York drew large-sized and well-pleased audiences to. The co. is very capable one. Gus Pavlow, the intrepid gas-meter inspector and tramp, made a very decided hit. **COURT STREET THEATRE:** Augustus Neuhause and his play, The New Boy Tramp, to, with a fluttering reception.

PIT JERVIS. — **JACK OPERA HOUSE:** A Midway, to, will open here Sept. 1 with Robert Mantell in The Corsican Brothers. **ITEMS:** Williams, who is summering near Millerton, was in town Sunday, to. John A. Stevens was also here last week. He is spending the Summer at his resort, Shadow Land, near West Park.

OSAGE. — **ACADEMY OF MUSIC:** McKenna's Fortunat to; Lalitha Kennedy Sept. 1, Milton Nobes to.

NEWBURG. — **ACADEMY OF MUSIC:** Tony Pastor gave a fair variety show to fair house to. Extremely hot weather affected the attendance a great deal. Gus Hill's World of Novelties (should be

World of Nothing) gave one of the worst performances ever seen in Newburg. The attendance was very slim.

JOHNSTON. — **GRAND OPERA HOUSE:** Lew Dockstader's Minstrels gave an excellent entertainment to a fair-sized audience to. The City Directory to.

COOKES. — **CITY THEATRE:** Gus Hill's co. pleased a very large house. The Henry Burlesque co., to, to good business. **ITEM:** Mattie & Dauntless has been engaged for treasurer of the City Theatre by Manager Gove, and we will prove very popular with the patrons of this house. **DOCKSTADER'S MINSTRELS:** to. Russell & City Director to.

ORICA. — **OPERA HOUSE:** Lew Dockstader's Minstrels to a very large and well-pleased audience. Dockstader received all attention. He can safely count on Orica every time. Nuttley and Heath in their military sketch, are very funny, as were Carl and Lorenzo, the burlesque traps artists. The three Marbles, refined grotesques, are very clever and were well received. The Showaway is to a large house.

LOCKPORT. — **HORN OPERA HOUSE:** Lew Dockstader's Minstrels to a large and enthusiastic audience. **ITEM:** The house has been well fitted throughout, and Mr. Foster, our new manager, promises us some fine attractions for this season.

AUBURN. — **BURG OPERA HOUSE:** The Showaway to a large audience to.

SACRUSYCE. — **WHEELING OPERA HOUSE:** Gus William, in Keppel's Fortunes to a fair house to. The regular season of this house will be opened by Reed and Collier to in Hoss and Hoss. **H. R. JACKSON'S OPERA HOUSE:** Dockstader's Minstrels to a packed house. The Showaway was largely attended to. The Old Story to; — **ITEMS:** Clara Baker Rust left to begin rehearsals with The Struggle of Life co.; Lizzie Scanlan, who has been visiting Mrs. Rust here, will go with Nioche road co. While on my vacation, I saw the original Siebe co. at the Boston Museum. I also visited the new theatre at N. Thompson, Mass., which is large and handsome and contains all modern conveniences. Harry Johnson is at his home here. — Mr. Kerr, who will manage the Wieting for Wagner and Reis, has arrived in town.

SARATOGA SPRINGS. — **TOWN HALL:** Tony Pastor and his incomparable specialty co. played to large houses to, to. Every act was encored to the echo. Maggie Cline received five raves. Lew Dockstader's Minstrels to a large and thoroughly pleased audience. **PUTNAM MUSIC HALL:** Gus Hill's World of Novelties entertained a large audience to. The best features were Gus Hill's club swinging and Estelle Wellington's dancing. Annie Eva Fay's lecture on "Spiritualism" to a large audience to. Josephine Cameron was tendered a complimentary benefit by the "Rising Sun Lodge, No. 10, F. and A. M." to the "Rising Sun Lodge, No. 10, F. and A. M." A fair house enjoyed her production of East Lynne. Miss Cameron and co. left for Brattleboro, Vt., to. The first production on any stage of Herbert Hall Winslow's melodramatic comedy, Birds of a Feather, took place to before a large audience. Marie Saller and Charles Ewyer played the leading parts. Miss Saller is one of the youngest stars on the stage. In this play she has a part written expressly for her, that of a young Southern girl. The scenes of the play are all in South Carolina and New York. The plot has good material in it and has a competent to to interpret it. The scenery is very realistic and under the brush of Harry Merritt, L. M. G. Skinner, leading man and manager of Margaret Mather's co., has just returned from England and made a flying visit here to meet his father, Rev. Dr. Skinner. Madame Justians, nee Jessie Clark, former of Mapleson's Operas, is at the Columbia. A young pianist of remarkable ability is Miss Kirkin, whose father is a Rabbi of the Jewish Temple, New Haven, Conn. The ever-versatile Marshall P. Wilder, who knows how to drive away the blues better than any known dweller on this earth, has arrived at the Kensington.

ODGENSBURG. — **OPERA HOUSE:** The Showaway opened the season to a good business. Roth Lyric Opera co. gave Black Hussar to a large and well pleased audience to.

ELGINA. — **OPERA HOUSE:** A Midnight Bell to, to good business. She Couldn't Marry Three to. The Old Homestead is underlined for September.

MADISON AVENUE THEATRE: Park to. **ITEMS:** Frank McKee, general manager of the Hoyt and Thomas attractions, Mr. Hoyt and wife, and Frank Mayo were here to.

HORNELLVILLE. — **SHATTUCK OPERA HOUSE:** The prospects for the season of 1894-95 look promising. Messrs. Wagner and Reis, having secured an extension of their lease for a term of years, have made many needed improvements in and about the house. Charles A. Bird's seven years' connection with the house as local manager, has demonstrated the fact that no changes are necessary where management is concerned. The season opened with German's Minstrels to and that their former visits had not been forgotten, was evidenced by a well-filled house. Natural as burned brightly to, under the manipulation of Donnelly and Girard, and pleased a crowd. Irresistibly funny and clean and clever throughout. Section's New Orleans Minstrels will open their season here to, to exposition dates, and indications point to a jammed house.

AMSTERDAM. — **OPERA HOUSE:** Gus Hill's World of Novelties had a fair house to. The performance with the exception of the afterpiece, was very good. Lew Dockstader's Minstrels, one of the best and the funniest that ever visited Amsterdam, played to over 1,000 people to. **ITEMS:** The Tar and Tartar to, now playing in New York, play but three one-night stars to this season. Amsterdam is one of them and the co. will be here early in December. Ed. Shiel, one of Amsterdam's best tenor singers, is considering an offer to join Dockstader's Minstrels.

CANASTOTA. — **EDWARD OPERA HOUSE:** Flynn to Mexico to a fair-sized audience to. Alfred Kelley as Peter Flynn made a great hit here. Good.

NEW YORK. — **THEATRE:** **NEW YORK.** — **GRAND OPERA HOUSE:** The Showaway to a good house to.

CHARLOTTE. — **GRAND OPERA HOUSE:** In spite of the excessive heat of to there was a large audience to see the rise of the curtain. They gave a fine entertainment. Billy Clifford, the "Urbana boy," was enthusiastically received. His songs and dances and drum-solo were excellent. He received over the footlights a great floral piece with the words "Welcome Home." Manager Field has secured a strong co. Howard Wall's Model Comedy co. to.

IRONSTON. — **WASONIC OPERA HOUSE:** In spite of the excessive heat of to there was a large audience to see the rise of the curtain. The performance was satisfactory in every respect. Tom Sawyer Sept. 1. MacLean and Prescott will appear in this city for the first time to.

SANDUSKY. — **REEDMILLER'S OPERA HOUSE:** Two Old Crories to. — **CEDAR POINT:** Frank and Carrie Gross, the Tyrolean musicians who have been filling an engagement here, canceled to join the Charles A. Gardner co. Latona, the musical phenomenon, will commence a week's engagement next to.

SALEM. — **GRAND OPERA HOUSE:** The city is filled like a circus for the appearance of J. K. Emmet in Fritz to, which opens the season here, followed to by Charles A. Leder in on. What a Night! C. A. Hoskins, of Rochester, Ind., arrived Sept. 1 to fill the position of stage manager at the Grand.

MANSFIELD. — **MEMORIAL OPERA HOUSE:** A pair of Jacks opened the Memorial to, and were greeted by a crowded house, fully 1,000 people being present. J. K. Emmet to.

PORTLAND. — **MARQUAN GRAND OPERA HOUSE:** Two concerts by Emma Thursby to, to, in which a few of Portland's musical and vocalists participated, were all at this house week of to, and these were slightly inferior to. **ITEMS:** The New Theatre: After a fifteen-days' run, which has been marked by fair business only, James M. and Carrie Clark Ward in Shamus O'Brien to concluded their engagement. They have proved themselves very good exponents of Irish plays and leave the art well and favorably regarded by its centers of this theatre. **ITEM:** Manager H. H. French of the Marion left here to in the interest of Al. Hayman during which time he will arrange bookings at Seattle, Tacoma, and Spokane Falls, Washington, and Vancouver, B. C. For Sarah Bernhardt after her engagement at the Marquam Sept. 15 — Laura Alberta, late leading lady at Cordray's Portland house, was offered a benefit by the theatregoers of this city to, but owing to pressing New York engagements she declined, and left for the East to — Stella Keeks, of New York, has signed with Cordray's Portland Stock co., and will make her debut here to. J. P. Howe, manager of Minnie Hawk Opera co., received word last week from C. D. Hess, of that co., that he (Hess) has secured for the co. Tremellie contractor, Geddes, baritone, and Montreal, tenor. Eddie Ross, a well-known actress, who has been visiting friends in this city for the past six weeks, left to San Jose, Cal., to join a stock co. in which she assumes principal roles. Fannie Elmonson, the very capable and courteous ticket seller at Corday's, is suffering with a severe case of typhus. It is hoped by many that she will soon convalesce very soon. The Hustler is at the Marquam to.

PENNSYLVANIA. — **WILKES-BARRE.** — **MUSIC HALL:** The season will open to with Milliken's Opera co., followed by McCarthy's Misshaps to. Primrose and West to. This season promises to be an unusually attractive one, as Manager Englehardt has his slate well filled with first class co.

POTTSVILLE. — **OPERA HOUSE:** Frank M. Wills' Two Old Crories opened this house to a well-pleased audience. Barlow Brothers' Minstrels to good business. Archie Rover, of this place, is with them.

NORRISTOWN. — **GRAND OPERA HOUSE:** Anderson's Two Old Crories to a good-sized house to. The steamer scene in the second act has been changed for the better. The costumes worn in the second and third acts are very fine, especially the double specialty. **ITEM:** The name of the hall has been changed from Music Hall to Grand Opera House. The Casino Opera co. will open two weeks beginning to.

PHILADELPHIA. — **BROADWAY OPERA HOUSE:** This season will open to by the Cra. on Comedy co. Manager Crotzer has booked some first-class attractions, and the season of 1894-95 promises to be the crowning one for the Broadway.

MONONGAHELA CITY. — **THEATER:** **EDWARD HOTEL:** Via Ambos the past two seasons with Ka Atka will go with the Showaway as master minstrels. Dr. W. W. Freeman, of the Frank Daniels co., has been called here by his brother, his father Dr. W. W. Freeman — Charles A. Dinsinger will leave next week for Cleveland. He will have charge of the stage at the Lyceum. — The Fins

and the Owls played a game of ball to for the benefit of the Fresh Air Fund. Score: Owls to. Owls is Umpire, Major Karb.

CANTON. — **THE GRAND:** The season was opened to by The Hustler. The house was packed to its utmost capacity, and the performance was very satisfactory. Notwithstanding the intense heat of the day, the house was delightfully cool. The Melville Sisters opened to a crowded house. Flowers of the Forest, an old friend that has done service under many different names, was the bill and was fairly well presented. **ITEMS:** Manager Barker has leased Schaefer's opera House for a term of three years. Austin Plunkard will be treasurer of both houses. — **ITEM:** to join Robert Downing to.

PIQUA. — **CONVER'S OPERA HOUSE:** The Sadie Farley co. opened a week's engagement at popular prices to packed houses. Ben Kleeb left here to join the Ada Metrose co. Walter Small of Urn House, is assisting the Sadie Farley co. in this city.

EARLTON. — **THE PARK:** The Devil's Mine to. The Earle co. to a good house. The Specialties introduced were excellent. **ITEM:** A new drop curtain has been added to the many improvements in the Hall.

MEADVILLE. — **ACADEMY OF MUSIC:** The season was auspiciously opened by German's Minstrels, who gave an entertaining programme to a large and well-pleased audience.

WHITEFIELD. — **GRAND OPERA HOUSE:** The house, on the eve of its opening, was the most popular in the city.

ALBION. — **MUSIC HALL:** At no time in the history of Music Hall were the prospects more encouraging for a successful season than they are for 1894-95. During the

* The rate for casts in Managers' Directories will be 10¢ per line per month.

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Booking first-class attractions only.

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Open for the season of 1891-92 in September. The New
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ments. Handsome theatre in the State. Capacity about
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Seating capacity, 600. Pop. of city, 5,000.
Now booking for 1891-92.
Only one first-class attraction per week wanted.
T. S. KYLE, Manager.

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HOLTON OPERA HOUSE.

Seating capacity, 900, with 12,000 to draw from. Good house
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heights, 10 feet, to ceiling 10 feet, between galleries to
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H., 25-26; **A HIGH-UP GIRL**: New York city, Aug. 22-23; **A STRAYED THING**: Denver, Colo., May 21-indefinite; **AS I AM AND AS I WAS**: Pittstown, Pa., Aug. 22-23; Bethlehem Sept. 1; Reading, Pa., Pittstown, Pa.; Freedland, Ind., Hazelton, Pa., Garfieldville, Pa., Pittsville, Pa., Shamokin, Williamsport, Pa.; **ARTHUR C. SELWYN**: Troy, N. Y., Aug. 22-23; **ANNIE WAID TILAWY**: Boston, Mass., Sept. 24-25; **ATKINSON-COME-Y**: Franklin, Pa., Aug. 22-23; City, 25; Titusville, 26; Bradford, 28; Jamestown, N. Y., 29; **A BRAVE WOMAN**: Ironton, O., Aug. 22-23; Parkersburg, W. Va., 29; **A. WOLF'S WEDDING**: Philadelphia, Pa., Sept. 7-12; **A TURKISH BALLET**: Fremont, Neb., Aug. 22-23; Hastings, Ind., Islamic, 27; Kearney, N. Y., Cheyenne, Wyo., Sept. 1; Laramie, 2-3; Rawlins, Rock Springs, 6; Evanston, Ill., Logan, Utah, 8-9; Ogden, 10-11; **A BREATH-TIME**: Louisville, Ky., Aug. 22-23; **ACNES HERNDON**: New York city, Aug. 22-23; Newark, N. J., 23-24; Philadelphia, Pa., 25-26; **BLUE JEANS**: Chicago, Ill., May 21-indefinite; **BOBBY GAYLOR**: Richmond, Va., Aug. 22-23; **BELT OF THE SEA**: Oshkosh, Wis., Aug. 22-23; **BEST OF THE FEATHER**: Montreal, P. Q., Aug. 22-23; **BILL ANDIE COMEDY**: New York city, Sept. 7-10; **BAKER'S COOKIES**: Clinton, N. H., Aug. 22-23; **BLACK THORN**: Brooklyn, N. Y., Aug. 22-23; Fall River, Mass., 24-25; Warren, R. I., 26; Westerly, Mass., 27; **CITY DIRECTOR**: Worcester, N. Y., Meriden, Conn., Bristol, R. I., Rockville, Anhester, Mass., 28; Palmer, Chicopee Falls, 29; **CLOUD IN A FEATHER**: Montreal, P. Q., Aug. 22-23; **COFFEE**: Toronto, Ont., 29; **DELLIE**: Antwerp, N. Y., Aug. 22-23; **DELMER**: Melville, West Superior, Wis., Aug. 22-23; **LACROSSE**: Sept. 1-2; **DANISH KIDS**: Philadelphia, Pa., Aug. 22-23; **DANIELS' COMEDY**: Terre Haute, Ind., Aug. 22-23; **DUNCAN KEYS**: Chester, Pa., Aug. 22-23; Columbia, 26; Johnstown, 27; Greensburg, 28; Washington, 29; Pittsburgh, 30-Sept. 1; **CHAR A. GARDEZ**: New York city, Aug. 22-23; **CHUSTER**: Fleming, Philadelphia, Pa., Aug. 22-23; **CRUISEMAN'S LAWN**: New York city, Aug. 22-23; **CITY DIRECTORY**: Cohoes, N. Y., Aug. 22-23; Utica, Sept. 1; **CORNER GROCERY**: Ellensburg, Wash., Aug. 22-23; Olympia, 24-25; Seattle, 26-27; Snohomish, 28; **CITY DIRECTOR**: Fort Townsend, Sept. 1; Tacoma, 2-3; Fall River, Mass., 4-5; Warren, R. I., 6-7; Westerly, Mass., 8-9; **COUNTY FAIR**: St. Paul, Minn., Aug. 22-23; **DEVIL'S KITE**: Chicago, Ill., Aug. 22-23; St. Louis, Mo., 24-25; **DARLINGTON'S KNOW**: Waterbury, Conn., Sept. 1; Birmingham, 2-3; New Haven, 4-5; Bridgeport, 11-12; Daniel S. Day: Fall River, Mass., Aug. 22-23; New London, Conn., 24-25; New Haven, 26-27; Bridgeport, 28; New York city, 29-30; Brooklyn, N. Y., 7-12; **DEAR SECRET**: Chicago, Ill., Aug. 22-23; **DEALER'S EDITOR**: Philadelphia, Pa., Sept. 7-12; **DOWN ON THE FARM**: Worcester, Mass., Aug. 22-23; **DR. BILL**: Easton, Pa., Aug. 22-23; Hazleton, Sept. 1; Allentown, 2-3; Reading, 4-5; Scranton, 6-7; Wilkes-Barre, 8-9; New York city, 10-11; **DOWN THE SLOPE**: Columbus, O., Aug. 22-23; Milwaukee, Wis., Sept. 6-12; **DRIVE COMEDY**: Washington, D. C., Aug. 22-23; New Castle, Ind., 24-25; Kokomo, 26-27; Plymouth, 7-12; **EDWARD HARRIGAN**: New York city, Sept. 7-indefinite; **EDWARD GOODRICH**: Quincy, Ill., Aug. 22-23; Detroit, 24-25; Terre Haute, Ind., 7-12; E. H. SOUTHERN: New York city, Aug. 22-indefinite; **EDWIN ARDEN**: Newark, N. J., Aug. 22-23; **FREDERICA PAULINE**: New York city, Sept. 7-12; **FLEURETTE**: New York city, Aug. 22-23; **FIRE PATROL**: New York city, Aug. 22-23; Rochester, N. Y., 24-25; **FARIO ROMANI**: Brooklyn, N. Y., Aug. 22-23; Peterson, N. J., 26; **FANT MAIL**: Ottumwa, Ia., Aug. 22-23; Fairfield, 26; Washington, 27; Des Moines, 28-29; Marshalltown, 30; Waterloo, 31; Mason City, 2; Fort Dodge, 3; Cherokee, 4; Rock Rapids, 5; Sioux City, 7-8; Fremont, Neb., 9-10; Omaha, 11-12; **FLORENCE BUNDY**: Hoboken, N. J., Aug. 22-23; **FANTASY**: Chicago, Ill., Aug. 22-23; **FANNY RICE**: Brockton, Mass., Sept. 8; **FAIR DANIELS**: Buffalo, N. Y., Aug. 22-23; Detroit, Mich., 24-25; Louisville, Ky., 7-12; Nashville, Tenn., 13-14; **FRANK L. PAYNE**: Baltimore, Md., Aug. 22-23; **GEORGE C. STALEY**: Duluth, Minn., Aug. 22-23; Minneapolis, 24-25; **GOSS AND BOSS**: Rome, N. Y., Aug. 22-23; Syracuse, 24-25; Rochester, 26-27; Sept. 1-2; **GODFREY**: New York city, Sept. 7-12; **HEARTS OF NEW YORK**: Philadelphia, Pa., Aug. 22-23; **HUNT AND VAN ETEN**: Boone, Ia., Aug. 22-23; **HARDEBECK-THUESDELL**: Albert Lea, Minn., Aug. 22-23; **HENSHAW-TEB BROOK**: Plymouth, Mass., Aug. 22-23; Amesbury, 24-25; Portsmouth, N. H., 26; Bideford, Me., 27; Bath, 28-29; Waterloo, 30; Bangor, 31-32; **HENRY DRAMATIC**: Michigan City, Ind., Aug. 22-23; **HANDS ACROSS THE SEA**: Chicago, Ill., Aug. 22-23; Sept. 5; **HENRY E. DINEY**: New York city, Sept. 7-indefinite; **HENRY CHANFRAY**: Providence, R. I., Aug. 22-23; Boston, Mass., 24-25; Taunton, 26; Putnam, Conn., 27; Waterbury, 28; New Canaan, 29; Stamford, 30; Hightown, N. J., 12; **HARDIE AND VON LEER**: Sunderland, Eng., Aug. 22-23; So. Shields, 24-25; **H. C. ARNOLD**: Brinkley, Ind., Aug. 22-23; Camden, 24-25; **HERMANN COMEDY**: Blue Mound, Ill., Aug. 22-23; **HEY CORPORAL**: Harlem, N. Y., Aug. 22-23; **IVY LEAF**: Rochester, N. Y., Aug. 22-23; Detroit, Mich., 24-25; Toledo, O., 7-12; **IRISH HONOR**: Brantford, Ont., Sept. 7-12; **ISIDE TRACK**: Aker's, Cleveland, O., Aug. 22-23; **JAMES KEELAN**: Pittsburgh, Pa., Aug. 22-23; **JAMES O'NEILL**: Bridgeport, Conn., Sept. 10; Meriden, New Haven, 11; **JANE**: New York city, 12-indefinite; **JIM THE WESTERNER**: Albany, N. Y., Aug. 22-23; Troy, 24-25; Bridgeport, Conn., 27; Hartford, 28; New Haven, 29; Brooklyn, N. Y., 30-Sept. 1; Bridgeton, N. J., 7-12; Atlanta City, 8; Wilmington, Del., 9-10; Annapolis, Md., 11-12; **J. O. OLIVER**: Dillon, Col., Aug. 22-23; Breckenridge, 24-25; **JOHN DILLON**: Des Moines, Ia., Sept. 2-3; **J. K. ENNIS**: Salem, O., Aug. 22-23; Akron, 24-25; Mansfield, 27; Fort Wayne, Ind., 28; Elkhart, 29; Lafayette, 30; Indianapolis, Ill., 1-2; Elgin, 3; Racine, Wis., 4-5; Madison, 6; Fond du Lac, 7; Milwaukee, 8-9; Janesville, 10-11; Rock Island, Ill., 12; Peoria, 13-14; **KATE CASTLETON**: San Francisco, Calif., Aug. 22-23; Oakland, 24-25; Santa Rosa, 26; San Jose, 27; Stockton, 28; Woodland, 29; Sacramento, 30; Fresno, 31; Los Angeles, 32-33; **KIDNAPPED**: Paterson, N. J., Sept. 12-13; **KATIE ENNETT**: Kansas City, Mo., Aug. 22-23;

Wichita, Kan., 24-25; Topeka, 26; Leavenworth, 27; Atchison, 28; St. Joseph, Mo., 29; Sedalia, 30; Milwaukee, Wis., 31-Sept. 1; Cincinnati, O., 6-12; Kalamazoo, Mich., Aug. 22-23; Lansing, 24; Jackson, 25; East Saginaw, 26; Bay City, 27; **KENNEDY MECHEM**: Newark, N. J., Aug. 22-23; Lakeview, Manistee, Mich., Aug. 22-23; Frankfort, 24-25; **LEDGES AND SHADOWS**: Philadelphia, Pa., Sept. 1; Lewis, Morris: San Jose, Calif., Aug. 22-23; Stockton, 24-25; Marysville, 26; Fresno, 27-28; Santa Barbara, Sept. 1, 2; Los Angeles, 29; Pasadena, 30; San Diego, 31; Riverside, 32; San Bernardo, 33-34; **LITTLE GOLDEN**: Indianapolis, Ind., Aug. 22-23; **LITTLE THEATRE**: Frohman's, Denver, Col., Aug. 22-23; St. Louis, Mo., 24-25; Chicago, Ill., 7-12; **LITTLE UNITED MAIL**: Columbus, O., Aug. 22-23; Cincinnati, 24-25; Grand Rapids, Mich., Aug. 22-23; Toledo, 24-25; Elgin, 26; **LILLIAN KENNEDY**: Elmira, N. Y., Aug. 22-23; Oneonta, 24-25; Binghamton, 26; Ithaca, 27; Cortland, 28; Auburn, 29; Oswego, 30; Baldwinsville, 31; **LILLIAN LEWIS**: Washington, D. C., Aug. 22-23; Harlem, N. Y., 31-Sept. 1; **LIVE ELW THEATRE** (Sharpless's): Anamosa, Ia., Aug. 22-23; Manchester, 24-25; Newton, 26-27; **LORA E. LANE**: Mound City, Mo., Aug. 22-23; **LOST IN NEW YORK**: Cleveland, O., Aug. 22-23; Jackson, 24-25; Grand Rapids, 26; Toledo, O., 27; Kalama, 28; **MARY**: Chicago, Ill., 29-30; Pittsburgh, Pa., 31-Sept. 1; **MARY HUBERT FROHMAN**: Asbury Park, N. J., Aug. 22-23; Columbus, O., 24-25; Marysville, 26; Seneca, 27-28; Hamilton, 29; **MARY LITTLE TRINITY**: Robbin's, St. Ignace, Mich., Aug. 22-23; Petosky, 24-25; Charlevoix, 26; Manistique, 27; **MCCARTY'S MEMORIES**: Three Rivers, Mich., Aug. 22-23; Battle Creek, 24; Kalamazoo, 25; Allegan, 26; Grand Haven, 27; **MC'DOUGAL**: Bedford, Ind., Aug. 22-23; Salem, 24-25; **MIDNIGHT BELL**: St. Paul, Minn., Aug. 22-23; Minneapolis, 24-25; Duluth, 26; Superior, Wis., Sept. 1; Sioux City, Ia., 2; **MARYLAND CLARK**: London, Ont., Aug. 22-23; **MELVILLE SISTERS**: Columbus, O., Aug. 22-23; **MONEY MAD**: Waterbury, Conn., Aug. 22-23; New York city, 24-25; Brooklyn, N. Y., 26-27; **MARIE HUBERT FROHMAN**: Asbury Park, N. J., Aug. 22-23; Norwalk, Conn., 24-25; Birmingham, 26; Bridgeport, 27-28; Fall River, 29; Allentown, 30; Bethlehem, 31; **MARY'S CABIN**: Midland's, Wilcox, Pa., Aug. 22-23; Chataqua, 24-25; Milwaukee, 26; Milwaukee, 27; Milwaukee, 28; Milwaukee, 29; Milwaukee, 30; Clarendon, 31; Lilydale, 32; Commandant, 33; Elvira, O., 34; **MARY'S CABIN**: Midland's, Wilcox, Pa., Aug. 22-23; New Britain, 24-25; Waterbury, 26; Torrington, 27; New Castle, Ind., 28-29; Kokomo, 24-25; Plymouth, 26-27; **MCCLEAN AND PRESCOTT**: Lexington, Ky., Aug. 22-23; Mount Sterling, 24-25; Charleston, W. Va., 26-27; Elizabeth, N. J., 28-29; Brooklyn, N. Y., 24-25; Stamford, 26; Bronx, 27; **MICHAEL MILLER**: Washington, D. C., Aug. 22-23; Portsmouth, 24-25; Marysville, Ky., 26-27; Paris, 28; Frankfort, 29; Louisville, 30; **MIDNIGHT ALARM**: Ransom's, Ironton, O., Aug. 22-23; **MY JACK** (Walter Sanford's): Wilmington, Del., 22-23; Elizabeth, N. J., 24-25; Brooklyn, N. Y., 26-27; Boston, Mass., 28; **MR. WILKINSON'S WIDOW**: New York city, Aug. 22-indefinite; **MEN AND WOMEN**: Chicago, Ill., Aug. 22-23; **MARY LOUISE ALGEN**: Le Sueur, Minn., Aug. 22-23; **MARY WAINWRIGHT**: New York city, Sept. 2-indefinite; **MENNA GALE**: Philadelphia, Pa., Aug. 22-23; **MCCARTHY'S MISSES**: Phillipsburg, Pa., Aug. 22-23; Hazleton, 24-25; Pottsville, 26; Allentown, 27; Bethlehem, 28; Philadelphia, 29; **MICHAEL'S FESTIVAL**: Utica, N. Y., Aug. 22-23; **MICHAEL'S FESTIVAL**: Utica, N. Y., Aug. 22-23; Syracuse, 24-25; Buffalo, 26; Oswego, 27; Syracuse, 28-29; Buffalo, 30; Sept. 1; Bradford, Pa., 31; Oil City, 4; Erie, 5; **METROPOLITAN DRAMATIC**: Aurora, Ind., Aug. 22-23; **MAUDIE OSWALD**: Pueblo, Col., Aug. 22-23; **MAT C. GOODMAN**: Cheyenne, Wyo., Aug. 22-23; **NEW YORK THEATRE** (Griffith's): La Salle, Ill., Aug. 22-23; **NIGHT**: New York city, Aug. 22-23; **NEWTON BEERS**: Oakland, Cal., Aug. 22-23; San Francisco, 24-25; **NELLIE McHENRY**: Boston, Mass., Aug. 22-23; **NATURAL GAS**: Chicago, Ill., Aug. 22-23; **NOSS JOllIETTES**: Hillsdale, Mich., Aug. 22-23; St. Charles, 24-25; Allegan, 26; Battle Creek, 27; **OLIVER W. WREN**: Riverside, N. J., Aug. 22-23; Palmyra, 24-25; Haddonfield, 26; Bedford, 27; Remington, 28; Tom's River, 29; **ONE OF THE FINEST**: Webster, Mass., Aug. 22-23; Putnam, Conn., 26; Woonsocket, R. I., 27; Fall River, Mass., 28; Brockton, 29; New Bedford, 30; Milford, 31; Waltham, 2; Chelsea, 3; Lynn, 4; **OFLYNN IN MEXICO**: Berkimer, N. Y., Aug. 22-23; Saratoga Springs, 24-25; Schenectady, 26; Pulaski, 27; Old Homestead: Albany, N. Y., Aug. 22-23; **OH! WHAT A NIGHT**: Kent, O., Aug. 22-23; Ravenna, 24-25; Warren, 26; Beaver Falls, Pa., 27; Salem, O., 28; Massillon, Sept. 1; Wooster, 2; Ashland, 3; Mansfield, 4; Marion, 5; Sandusky, 6; **OLE OLSON**: Des Moines, Ia., Aug. 22-23; Des Moines, 24-25; Williamsport, Pa., Aug. 22-23; Wilkes-Barre, 24-25; Philadelphia, 26-27; Sept. 1; Baltimore, Md., 28-29; **ONE OF THE BRAVEST**: Akron, O., Aug. 22-23; Canton, 24-25; Newark, 26; Dayton, 27; Cincinnati, 28-29; St. Louis, Mo., 30-31; **PAIR OF JACKS**: Kenton, O., Aug. 22-23; Tiffin, 24-25; Bellfontaine, 27; Nenia, 28; Ashland, 29; Springfield, 30; Sept. 1; Marion, Ind., 31; Indianapolis, 32-33; Cleveland, O., 7-12; **POWER OF THE PRESS**: Brooklyn, N. Y., Aug. 22-23; **PATTI ROSA**: Englewood, Ill., Aug. 22-23; Sterling, 24-25; Galena, Ia., 26; Creston, 27; Council Bluffs, 28; Lincoln, Neb., 29-30; **PEPE BAKER**: Cleveland, O., Aug. 22-23; **PEPPER COMEDY**: Holden, Mo., Aug. 22-23; Carthage, 24-25; **ROBERT-ON-HOLMES COMEDY**: Houston, Tex., Aug. 22-23; Farmer City, 24-25; Davenport, Ia., 26-27; **ROLAND REED**: Boston, Mass., Aug. 22-23; New York city, 24-25; Sept. 1; **RICHARD MANSFIELD**: New York city, July 27-indefinite; **ROBERT DOWNEY**: Washington, D. C., Aug. 22-23; Sept. 1; **RENO AND FORD COMEDY**: Danbury, Conn., Aug. 22-23; **RICHARD COOPER**: Pierce City, Mo., Aug. 22-23; Rose Coghill: New York city, Aug. 22-23; Sept. 1; Robert McGinnies: Boise City, Idaho, Aug. 22-23; Raymond Comedy: Brighton, Ill., Aug. 22-23; Bunker Hill, Sept. 1; **RIDGEY EXTRAVAGANZA**: Jefferson City, Mo., Aug. 22-23; Wilmette, 24-25; Nobility, 26; Palmira, 27; Bowing Green, 28; **HENRY BURLESQUE**: York City, Aug. 22-23; Brooklyn, N. Y., Aug. 24-25; Howard Burlesque: Paterson, N. J., Aug. 22-23; New York city, 24-25; **HOWARD ATHENAEUM**: New York city, Aug. 22-23; **KENNEDY'S LAUGH MAKERS**: Albany, N. Y., Aug. 22-23; Sept. 1; **LESTER AND WILLIAMS**: Brooklyn, E. D., Aug. 22-23; **LILLY CLAY GAETY**: Philadelphia, Pa., Aug. 22-23; **MAE BEL**: St. Paul, Minn., Aug. 22-23; **NELSON'S WORLD**: St. Louis, Mo., Aug. 22-23; Evansville, Ind., 24-25; Indianapolis, 26-27; **NIP AND TUCK SPECIALTY**: Minneapolis, Minn., Aug. 22-23; **PARISIAN FOLLY**: Troy, N. Y., Aug. 22-23; Brooklyn, E. D., 24-25; **TONY PASFOR'S SPECIALTY**: Boston, Mass., Aug. 22-23; Montreal, P. Q., 24-25; **TURNER'S ENGLISH GIRLS**: Chicago, Ill., Aug. 22-23; **TURNER'S GAETY GIRLS**: Baltimore, Md., Aug. 22-23; **WHALERS AND MARTELL**: Cincinnati, O., Sept. 2-3; **MINSTRELS**: Al. G. Field: Marion, Ind., Aug. 22-23; Piqua, O., 24-25; Dayton, 27; Kenton, 28; Springfield, 29; Hamilton, 30; Columbus, Sept. 1; Dennis, 3; East Liverpool, 4; Zanesville, 5; Steubenville, 6; Zanesville, 7; **CLEVELAND'S EIFFEL TOWER**: Paducah, Ky., Aug. 22-23; Henderson, 24-25; Owensboro, 26-27; Cincinnati, 28-29; Sept. 1; **DOCKSIDERS**: Boston, Mass., Aug. 22-23; Emerson, St. Louis, Mo., Aug. 22-23; **GEOR**

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